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THE message of Israel is a theme that has been very variously commented. A modern orthodox Jew would probably tell us that the great business of his race, from the first dawn of history down to the present day, has been to set before mankind a true account of the origin and government of the world, to embody in its national institutions a perfect moral code, to guard itself from external contamination by an elaborate system of ritualistic prescriptions, and to set an example of unshakeable fidelity to this creed and to this code in the face of every attempt from within and from without to sap or to submerge or to batter them down. A modern heterodox Jew, disbelieving altogether in the supernatural, might say—or, rather, if I am not much mistaken, *has said*—that Israel's peculiar excellence lay in the abnegation of all transcendental interests, in single-minded devotion to the cause of individual and national self-preservation. A Christian theologian of the old school interprets the whole of Hebrew history, literature, and ritual as a prophetic annunciation by word and symbol of the coming Christ and of the Church that He was to found. M. Renan views the Prophets as theoretical Socialists, the Law as an attempt to put Socialism into practice. M. James Darmesteter, with more reason, claims as the distinctive service of his people that they alone among the nations of antiquity conceived God as an entirely moral Being, as nothing if not the guardian of righteousness.

Like the two writers last mentioned, Miss Wedgwood fully accepts the results of modern Biblical criticism: indeed, one object of her book is to commend Graf's theory of the Pentateuch to the acceptance of the religious public. But her version of the message of Israel, though startlingly new, is quite independent of the new criticism, and might as well have been gathered from the Bible of Ewald or Dillmann, perhaps even from the Bible of Pusey, as from the Bible of Wellhausen. According to her, what Israel proclaimed was the intimate interdependence of monotheism and monogamy. "Traced to a single family with a definiteness unknown in other history, that race is called on to show forth the principle of family life, the mutual and exclusive fidelity of those who share the divine pre-

rogative of creating new life." "The idea of Hebrew espousals is the ideal of Christian espousals in its utmost purity, and even what might be called its rigidity" (p. 91). When one considers that the extremely detailed Hebrew codes contain no law against polygamy, that no prophet mentions it with disapproval, that the eponymous patriarch of Israel had four wives, that David the greatest and Solomon the wisest of its kings kept harems without blame, this talk about "mutual and exclusive fidelity" involves too great a draft on our credulity. It was solely the fidelity of the wife to the husband on which Hosea insisted; it was that which he and his successors took as the symbol of monotheistic purity: in Mrs. Carlyle's favourite phrase the reciprocity was all on one side. Against this vast consensus of national tradition, opinion, and sentiment, Miss Wedgwood has nothing to set but the single saying, "therefore shall a man leave his father and his mother and cleave to his wife," which she declares to be "meaningless for the possessor of a harem" (*ib.*). But surely a Jacob may leave his parents as completely for Leah and Rachel together as for Leah alone. Furthermore, it is pleaded that "the Old Testament is such a picture of the wretchedness of polygamy as we meet nowhere else in consecutive history" (p. 92). Some of the instances quoted to prove this are rather strained; but, accepting the evidence as perfectly relevant, what does it prove? Simply that polygamy is a very mischievous form of family life, not that the Hebrew narrators recognised in it the true source of the evils that they related. Besides, family discords are a constantly recurring *motif* in all fictitious or legendary narratives, whatever constitution of the family they assume—Cain and Abel, Esau and Jacob, were the offspring of monogamic unions—and among the Hebrews, as elsewhere, they sink into insignificance with the rise of authentic history. The peaceful succession of Judaic kings was undisturbed by their evident practice of polygamy; the sanguinary annals of the Ten Tribes owe none of their horror to its prevalence: indeed, Ahab and Jezebel seem to have been exemplary in their domestic relations.

Miss Wedgwood has not failed to notice that from Eve onwards "woman is mostly the tempter" in the Jahvist narratives of Genesis (p. 108); but it does not seem to occur to her that the habitually low view of women taken by Orientals betrays itself here, and renders the stories in question a rather unedifying text-book of morality for the West. Indeed, the idea, in which she seems to take such pleasure, of "typifying the human relation to the Divine by the female relation to man" (p. 108) involves an assumption of corresponding male superiority utterly alien to our conception of the relation of the sexes. Of course, Miss Wedgwood may reply that Jahve was no more superior to man than the average husband is to the average wife, and that like Jahve he very properly withholds from her the knowledge of evil which he has himself acquired by regrettable experience; but that is a view of

religion that the world has not learned from Israel, and is not likely to learn from him now. Hegelian pantheism may be illustrated, but cannot well be taught, from the Bible.

The unhistorical character of Miss Wedgwood's fundamental thesis leaves us free to admire the excellences of detail with which her work abounds. Her observations on human life may not really have been suggested by the Biblical history, but at any rate they are just and penetrating; when she is not bent on extracting moral lessons from it, her interpretations of the sacred text are fresh and stimulating; her style, though too laboured and sometimes wanting in clearness, always has dignity and distinction, occasionally a certain eloquence, at once feminine and austere. The learning shown is considerable, though not so complete as might be wished. Let me note some points requiring correction in the order in which they occur. When Miss Wedgwood describes the Septuagint as "the first complete Greek version of the Old Testament" and then adds that it "was made in the third century B.C." (p. 60), she must by inadvertence have written "Old Testament" for "Pentateuch," for she must know that the Book of Daniel and other Hagiographa did not then exist. Had she read that very interesting book, Budde's *Urgeschichte*, she would not have said that "critics detect the work of only one author in the earlier (Jahvist) chapters of Genesis" (p. 78), and her own analysis would have gained immensely by the light Budde has thrown on the subject. The assertion that "if touches have been added here and there to the 'Iliad,' or some small fragment has been lost, the change is in either case imperceptible" (p. 131) is simply incomprehensible. A protest against the use of the term "Second Elohist" by the critics (p. 147) is entirely gratuitous, seeing that the term has been dropped ever since it became inapplicable—*i.e.*, since the post-exilic origin of P has been recognised. Critics now only recognise one Elohist—the part-author of the Prophetic Narrative. There is to my knowledge no reason or authority for attributing the words quoted from Micah on page 154 to Balaam. It is in the highest degree probable that Micah had before him the same narrative of the scene between Balak and Balaam that we now read in Numbers, and no allusion is there made to human sacrifices. That entirely mythical personage, Lycurgus, is gravely spoken of as an historical character (pp. 207 *sq.*)—which is perhaps not wonderful in a discussion where Grote figures as "our latest historian of Greece." "Jeremiah's Chaldaism was to an aristocratic section of people what Medism would be two hundred years later to the Athenians" (p. 227). Whether the parallel be just or not, the chronology is wrong by a hundred years, for we must assume that the reference is to the time of the great Persian war, not to the time of Conon.

By the "Claims of Christianity" Mr. Lilly, as might be expected, understands the pretensions of the Roman Church to tell men what they ought to believe as divine

truth, and what they ought to do in order to carry out the divine will. Along with these there seems to go another pretension, implied rather than expressly named, the pretension to command the assistance of the public authorities in exacting obedience to her behests. Apart from two chapters on Buddhism and Islam, pleasant to read but adding nothing to our knowledge of their respective subjects, the book may be described as a brief account of how the Roman Church exercised her authority during the middle ages, how she lost much of it through the Renaissance, the Protestant Reformation, and the modern Revolution, and how she may hope to recover it in the future.

In dealing with medieval history, according to the not very felicitous metaphor of our author, "the great rock upon which most students strike is generalisation" (p. 96). It is, at any rate, a rock of which he has not himself kept quite clear. The chapter in which this caution occurs supplies some instances in point. It opens with a very sweeping assertion:

"Christianity is the perfect law of liberty. . . . It is based upon the claims and prerogatives of conscience. It teaches that every member of the human race is . . . independent of all earthly power in that sacred domain. The separation between temporal and spiritual authority was its great gift to civilisation" (p. 87).

We are told elsewhere that neither in the Greek Church nor in the Protestant communities has such a separation been observed. Accordingly, the words, as they stand, can only apply to the Roman Catholic Church, and their truth must be tested by a comparison with its history. Mr. Lilly himself warns us that "an apologist for a religion should deal with it as an existing fact; should take it as it is, not as he thinks it ought to be" (Summary, p. xvi.). Perhaps, also, he should take it at the time when it was best able to manifest its proper genius. In the case of Catholicism, the middle ages seem best to fulfil that condition. Now, Mr. Lilly will not deny that they were a time of extreme religious intolerance. Indeed, he says as much in this very chapter. A Church that merely insists on the right (and duty) of everyone to agree with her is not teaching liberty in the true sense at all. Equally untrue is the assertion that Christianity (as already defined) supplied "a force able to destroy the domination of the State over the immaterial part of our nature" (*ib.*). On the contrary, it made that domination more intense than ever it had been. Any authority that can exile, or imprison, or put to death is really temporal, whether exercised by ecclesiastics or not. Any organisation that can wield the whole power of the State for the suppression of opinions that it dislikes is a part of the State machinery, whether it is called the Church or anything else. Mr. Lilly is full of admiration for the services of the Jesuits in winning back to Catholicism a great part of the territory lost to Protestantism. Now, it is notorious that this was done by a free use of the royal authority in the countries reclaimed.

Another generalisation on which the

author splits, or, rather, which itself splits on the rock of history, is his assertion (to quote again from the very convenient Summary) that in the middle ages "Christendom was coterminous with the Catholic Church" (p. xx.). Was the Greek Church, then, not a part of Christendom?

Once more, we are told that "Europe was considered as one vast moral territory, of which the Pope was the supreme magistrate" (p. xxi.); and we are given to understand that the papal power was exercised in a disinterested spirit, with a view to the maintenance of peace and order. But the only illustration of this moral magistracy that I find adduced is "an armistice concluded between Edward III. and Philip VI. at the instance of Clement VII." (p. 118). We hear nothing about the papal sanction given to William the Conqueror's buccannering invasion of England, or about the infamous Crusade against Constantinople, or the bringing of Charles of Anjou to Naples with the subsequent advice to execute Conradin, or the too effectual obstacles put in the way of German and Italian unity—to mention some only among the many rocks on which this generalisation also goes to pieces.

Mr. Lilly, as I have said, fully admits and, indeed, half justifies the ferocious intolerance of the medieval régime. One might suppose that so far it was fatal to at least one claim of Christianity, the claim to set men's consciences free. On the other hand, whatever toleration we now enjoy is clearly due either to the Renaissance, or to the Protestant Reformation, or to the modern spirit, or to the resultant of their various tendencies. Yet, in considering those three movements, our author treats them rather as hindrances than as helps to what he calls Christianity. They certainly were adverse to the authority of the Papacy and of ecclesiastics generally. But to pretend that "Protestantism, when the popular movement in its favour had waned, allied itself with monarchical absolutism" (p. 208) sounds a little too preposterous, when one thinks of the French Huguenot nobles, the Dutch Republicans, the Scotch Covenanters, the English Puritans and Nonconformists, and the New England settlers. A publicist of a somewhat different order, the late M. Taine, observes that "but for St. Bartholomew and the revocation of the Edict of Nantes, France would now [1873] be enjoying a liberal and regular parliamentary government." Whether Protestantism really contributed much to the absolutism of the German princes may be doubted; but it is certain that in Germany the spirit of the Reformation has led to an unrivalled liberty of forming religious convictions without regard to the preferences of persons in authority. Another outrageous assertion is that "Luther's tenet of justification was productive of far worse results in the lives of men than had been the traffic in indulgences so strongly denounced by him" (p. 192). The doctrine of justification by faith alone may have been used as a pretext for moral laxity—just as St. Augustine's doctrine of predestination may have been—but in practice it has usually been allied with extreme moral rigour.

In the last chapter the Roman Catholic Church is again extolled as "the champion of the rights of conscience against the dechristianised State" (p. 236). An ancient fatalist has told us what happened to the sheep when they surrendered their dogs and placed themselves under the protection of the wolf. *Non tali auxilio*—we are not going to entrust our liberties to the guardianship of the Church that burned Giordano Bruno in the sixteenth century and kidnapped little Mortara in the nineteenth.

If Mr. Lilly is resolved to pose as a teacher of the age, he should try to be a little more accurate. One who translates "Nous avons été précédés de loin, dans la recherche des libertés publiques, par ces bourgeois du moyen âge . . ." "those burghers went far beyond us in the pursuit of public liberties" (p. 123), cannot be trusted to understand the meaning of the simplest French sentence. The "publicist" who can refer to a most conspicuous and celebrated chief of the Girondists as "another Jacobin orator, one Isnard" (p. 220), has great need to study the history of the French Revolution over again. A professed admirer of scholasticism should not fall into the vulgar error of saying that "the only philosophy which the schoolmen knew was Aristotle's, as filtered through the Arabian intellect" (p. 143). Aquinas used translations made direct from the Greek text of Aristotle, and always combated the Arabian, that is, the Averroist, interpretation of his metaphysics. The tradition of Platonism also was never entirely lost in the middle ages, when it gave birth to and sustained the doctrine of Realism. A period of five centuries should not be spoken of as "the brief days of the Alexandrian school" (p. 150). The function of Greek tragedy (according to Aristotle) was not "to purge the emotions by pity and terror" (p. 151), but to purge pity and terror themselves. Who was the South who "remarked a century ago that the Church of England alone made Protestantism considerable in Europe?" (p. 226). The only South known to fame is the great Caroline divine of the seventeenth century.

ALFRED W. BENN.

#### THREE VOLUMES OF POETRY.

*A London Rose and other Rhymes.* By Ernest Rhys. (Elkin Mathews & John Lane.)

*Homeward Songs by the Way.* By A. E. (Dublin: Whaley.)

*Eremus.* By Stephen Phillips. (Kegan Paul & Co.)

MR. ERNEST RHYs has written the briefest and the brightest of autobiographies.

"Wales England wed: so I was bred. 'Twas merry London gave me breath. I dreamt of love, and fame: I strove. But Ireland taught me love was best; And Irish eyes, and London cries, and streams of Wales may tell the rest. What more than these I asked of Life, I am content to have from Death."

The lines serve also for a summary of his book; it keeps, happily, close to the experience of life, to emotions really felt. There are no poems of a perfectly idle and insincere imagination, false lyrical cries,



postures and poses of fashionable sentiment: a personality makes itself felt throughout. It is work of a modest and delicate simplicity, without forced notes or lack of reticence: the kind of poetry which has a right to be written by virtue of its truth: the writer has his "vision," and records it worthily. There is distinctly something here which separates this poetry from the dull dexterities of the average versifier: a certain accent of genuine passion, and much of that incommunicable grace, which never rests upon mere metre-mongering. It were doing violence to the spirit of the book to pour superlatives upon it: it is just a book, full of an individual charm, which some readers will strongly feel. The poems fall into three chief divisions: London, Welsh, and Love poems. The London poems are pleasantly natural expressions of London's appeal to a poet. Sang Suckling:

"Black-Friars to me, and old Whitehall,  
Is even as much as is the fall  
Of fountains on a pathless grove,  
And nourishes as much my love."

But that is the cheerful spirit of *Urbanus*, your Lambs and Addisons and Johnsons, your wits and merry worldlings and students of the crowd; there is more of *Umbratilis* in Mr. Rhys. He feels the fascination of contrast between the multitudinous life of London and the single soul of its contemplator; he notes the little, sudden things that meet him against the vast background: a girl dancing in the street, a harp played in the fog, a rose sold in the road; or the monumental greatness of ancient art, with its flashes or solemnities of appeal among the distracting confusions of the modern city. "London Feast" is the most memorable of them: it turns to poetry a theme painfully familiar, in a way that is strangely moving and imaginative: the flocking of the country into the town, "sunburnt herdsmen of the hill," and "country lads" and "village maidens, April girls," and "ancient dalesmen of the North," all "go to taste of London Feast."

"Too late, dear children of the sun:  
For London Feast is past and gone!  
I eat it out, and now, released,  
Make westward from its weary gate.  
Fools and unwise, you are too late:  
You cannot taste  
Of London Feast."

The "westward" way led to Wales, to holy Dee and Dinas Bran. And in the Welsh poems, Mr. Rhys is at his happiest, is at home. There is a note of the exile or of the stranger in his London verse, and the occasional pieces, for all their frequent daintiness and grace, are not clearly characteristic. But the Welsh and the Love poems are unmistakably so: they strike the note of delicate passion in a way most personal and distinctive. The poet sings how, of all the poets read and loved in his "Mountain Cottage,"

"Of all whose hearts have sung,  
One there is, of older tongue,  
Tunes his woodland note apart  
Still more near to touch the heart:  
Davyth of the leafy line  
Pours for us his lyric wine,  
Till our pulses thrill with song,  
And all wondrous fancies throng

With an elfin melody,  
And a strain of old romance,  
Every glade and green expanse  
Of the poet's forestry."

This, and some other pieces of a like character, have a delightful poetry of the hearth and heath, the fireside and hillside, in their quiet graces. "The House of Hendra" is among the most successful of modern Celtic romances, stately in style and measure, with many such haunting phrases as "the darker grace of death," and an excellent ghostliness in it. Vague as is much talk about "the Celtic note," Mr. Rhys has conveyed into these poems something of a spirit definitely Welsh; and the love poems in celebration of "Diana" have an exquisite shyness and delicacy, which are unlike the good and the bad qualities of modern English love poetry. It says much for the personal power of the writer, that his book has but few, if any, brilliances and purple patches, while yet the effect of the whole is very marked and memorable. It is verse not made, but born of true emotions and rare impulse: it has no exasperating cleverness and dexterity. In brief, it is one of those books which delight their reader, but, if he be a critic, trouble him as well; for he cannot in any adequate degree convey a sense of its charm through quotation, and is left to fumble among tame phrases for words expressive of its quality. Mr. Rhys has it in him to give us much of that Welsh poetry, whether by translation, or by infusion of its spirit into original work, which is little known to English literature: the romance, the fairy lore, the legends and the lyrical soul of Wales, are not wholly contained in the Arthurian cycle. Such a labour of love would be a signal service to "Cymru Fydd."

"A. E.'s" poems come to us from a new publishing house in Dublin, admirably produced; and, for the literary good of Dublin, we wish the venture all success. It may be inevitable, but it is not natural or wholesome, that Dublin and Edinburgh should consign their native work to London hands. This latest of Irish poets has written some fifty lyrics, all noteworthy, some as nearly perfect, if not indeed perfect, as possible. Mystical, contemplative, he is also an artist of rare accomplishment, who has little of the irritating incompleteness common to most modern poetry of the kind. Nor does he sing riddles, and epigrams, and oracles, and proverbs, in the least happy style of Emerson or Garth Wilkinson: his lyrics are finely wrought pieces of pure imagination, the result of pondering and meditating upon ideas. The high things of his song have been made presentable in poetry: their vastness or aloofness, or, to some minds, vagueness, have not been suffered to cloud and to obscure their inherent beauty, which is, as is all beauty, in itself definite and precise. Here, certainly, is wisdom: that kind of universal wisdom, however particular or prepossessed, which is among the finer philosophical elements of poetry, and unites, let us say, Dante with Shakspeare, in a true catholicity. This poet's themes are just the eternal commonplaces which are the eternal mysteries; and he has cast them into exquisite moulds. That

he finds inspiration and sustenance in eastern wisdom, of a kind often travestied by its friends and foes, can hardly blind any competent reader to the excellence of his art. The estate and fortune of the soul travelling in eternity are here rendered into verse, that seizes with imaginative power their moving times and aspects, profoundly yet lightly also.

"The ancient mystery  
Holds its hands out day by day,  
Takes a chair and croons with me  
By my cabin built of clay.

"When the dusky shadow flits,  
By the chimney nook I see  
Where the old enchanter sits,  
Smiles, and waves, and beckons me."

It is poetry kindled from deep experience in simple things, which have in them all the wonder and greatness of existence, for the wise and resolute contemplator.

"I heard them in their sadness say  
'The earth rebukes the thought of God;  
We are but embers wrapped in clay,  
A little nobler than the sod.'

"But I have touched the lips of clay:  
Mother, thy rudest sod to me  
Is thrilled with fire of hidden day,  
And haunted by all mystery."

Or again:

"I pitied one whose tattered dress  
Was patched, and stained with dust and rain;  
He smiled on me; I could not guess  
The viewless spirit's wide domain.

"He said, 'The royal robe I wear  
Trails all along the fields of light:  
Its silent blue and silver bear  
For gems the starry dust of night.

"The breath of Joy unceasingly  
Waves to and fro its folds starlit,  
And far beyond earth's misery  
I live and breathe the joy of it."

In almost every poem there is a haunting interaction between the simplicities of sorrow and joy in the life on earth, and the diviner simplicities of the universal life: the "ancient wisdom" passes to and fro between them with interpretation. In Shelley's phrase, this poet is a "Pilgrim of Eternity," and might say with Sónancour, *Eternité deviens mon asile!* He has questionings, recollections, glimpses of other lives and states, a sense of tragedy or romance played out in other worlds, a consciousness of moving among mystery, yet with no confusion in his transference of it all to poetry. Many of the lyrics have a strange gaiety, and brightness, and gentleness: a grave gladness of resignation. True mystic, peace and quietness are favourite words with him, being the desirable possessions. Yet not quite so; for the wisest song of all is this:

"It was the fairy of the place,  
Moving within a little light,  
Who touched with dim and shadowy grace  
The conflict at its fever height.

"It seemed to whisper 'Quietness,'  
Then quietly itself was gone;  
Yet echoes of its mute caress  
Were with me as the years went on.

"It was the warrior within  
Who called, 'Awake, prepare for fight;  
Yet lose not memory in the din;  
Make of thy gentleness thy might:

"Make of thy silence words to shake  
The long-enthroned kings of earth;  
Make of thy will the force to break  
Their towers of warlike mirth.

"It was the wise, all-seeing soul  
Who counselled neither war nor peace:  
'Only be thou thyself that goal  
In which the wars of time shall cease.'"

Assuredly these poems, faint and savourless to some, will be by others most intimately treasured for their wisdom and for their art.

Mr. Stephen Phillips in *Eremus*, though in many ways very modern, both in style and in imagination, still follows a somewhat outworn tradition. *Festus*, *Balder*, *Manfred*, *Paracelsus*, to mingle bad and good, are recalled by his design; even the excellent satire of *Firmilian* is not wholly dissimilar. There is a little of Alexander Smith in Mr. Phillips: fine rhetoric, fine imagery, but a touch of "madness," which is not at all "fine." Such things as "space-singed brow" or "my skull grin to the moon" are distinctly spasmodic; and there is too much of "O ye" this, that, and the other. A life's experience, the tragedy of a soul, the confession in blank verse monologue, are dangerous and difficult to handle. Dante and Bunyan, with their marvellously definite scenes and phrases, carry with them a profound conviction: they do not lend themselves to mouthing and declamation. Not that Mr. Phillips mouths and declaims; his poem is full of serene and stately beauty. But it fails to satisfy, as an whole, by reason of its frequent drift towards that fault. It is yet a poem of great power and grace, written with a singular carefulness of style. Mr. Phillips has the secret of his arduous metre in no slight degree:

"I stood in a waste place, and it was night;  
A wild warm night of soft and stormy winds."

So begins the confession of *Eremus*, and the dignified charm of the verse prevails throughout:

"On thee, God flung the fires of his delight,  
But gave thee no control, and let thee drive  
Like some tall ship aflame, that throwing off  
Spar after blazing spar upon the waves,  
Down the great melancholy waters burns."

The poem is rich in such solemn images and rhythmical movements. The burden of it is the old burden: the hunger of a heart, dissatisfied and agonised and lonely. *Eremus* journeys through space, among the stars, to other worlds, under the guidance of a great spirit; he sees the immensities and the eternities, with feelings of awe and horror; he doubts, despairs, hopes, questions; and awakes upon earth to find it a dream, and to recover something of sympathy and peace with homely earth. That, most roughly put, is the gist of the argument: the poem is less, in truth, narrative or systematic, than personal: it is a series, not disorderly nor desultory, of imaginative thoughts upon the meaning, value, destiny of human life. It excels in the presentation of contrasts: the infinite spaces revealed by the "terrible Muse, Astronomy," with their wasting fires and stricken desolation, and then, the full life of earth, the grass and flowers, the consoling fields and streams. Mr. Phillips displays a very keen and lively imagination in these passages: he writes with a large and simple beauty, sometimes almost grandeur, of expression, austere and finely, in a way somewhat Lucretian. A not quite fortunate structure and form seem to have

prevented the poem from attaining a success which we feel to be well within its writer's reach; but it is none the less a distinguished and remarkable performance.

LIONEL JOHNSON.

*Society in China.* By Robert K. Douglas. (Innes.)

IF supply is any index to demand in the economics of publishing, it would seem that there has been for some time past a great and growing curiosity about everything that concerns the Celestial Empire. Its history, its literature, its language, its laws, manners, and customs, have all been treated in recent works of more or less ability, with the result that myth and fable have largely given place to sober fact in the general apprehension as it affects this old-world land and people.

Prof. Douglas, as everybody knows, may claim foremost rank among the few who can speak of things Chinese with the authority which rests upon a thorough practical command of the language, a wide acquaintance with its literature, both classical and current, and an intimate knowledge of the people and their ways acquired by residence among them. The crisis of affairs in the Far East enhances the intrinsic interest of his latest work. We are presented with a truthful picture of contemporary China, sketched in strong, clear outlines from personal memory, from native novels and dramas, and from the extraordinary and by no means flattering revelations of the King Pao (*Peking Gazette*), supplemented by that discriminating use of Blue Books which none but those who already possess a first-hand acquaintance with their subject-matter can pretend to make. Prof. Douglas holds and expresses decided opinions as to the proper attitude of European diplomacy in its dealings with the Tsungli Yamen; and the chapters discussing political and commercial relations and the history of past misunderstandings ought to be read by all who have any voice in the direction of English interests in China.

In the present volume the author makes only one or two brief references to the archaeology of Chinese writing. In a future edition it might be worth while to mention that not only is a star the symbol for *Ti*, "god," but also for *suk*, *sui*, "ear of corn"; just as in Accadian a star does duty for *essu* (*an-sug*), "ear of corn," as well as for *dingir*, "god." Apart from the double agreement, it would hardly be certain that the similarity in question was more than a coincidence, as a star symbolises god in Egyptian also. The character *hwang*, "emperor," anciently pronounced *gong* or *gung*, did not originally mean "self-ruler," whether in the sense of autocrat, or of one who rules himself; although the Chinese *literati* have altered it so as to suggest one or other of these ideas. The essential part of the hieroglyph is but little modified from the symbol for an eye; and both word and sign agree with the Accadian *ugunu* (= *ugun*, *gun*), "lord," "king," which in linear writing looks like an incomplete eye. The lower part of the Chinese character is an added phonetic. The imperial designation

of "The One Man" (p. 10), so common in the Shu, also has its exact parallel in Accadian, where we find the numeral *gi*, *dish*, "one," explained by the Semitic word *sarru*, "king." The character is the same in both scripts.

It is to be hoped that of those who read this fascinating volume some at least may be stimulated to begin the study of the Chinese language, with a view to independent investigation of its wonderful memorials of the forgotten past. For those so minded, no better handbook could be suggested than Prof. Douglas's *Chinese Manual* (W. H. Allen).

C. J. BALL.

*La Jeunesse du Grand Frédéric.* Par Ernest Lavisse.

*Le Grand Frédéric avant l'Avènement.* Par Ernest Lavisse. (Paris: Hachette.)

SOME surprise was expressed in England when M. Ernest Lavisse was elected a member of the Académie Française. His works were almost unknown, and his reputation had extended only to very few persons on this side of the Channel. Yet M. Lavisse is no ordinary man, and historical students in France rejoiced that he had been thus honoured. His work at the *Ecole des Chartes* has been singularly successful, and the pupils there with one accord speak of him with enthusiasm. He has done more than any living man to elevate and strengthen the character of historical study in France. The labours of the great mediaevalists who work in the school have been worthily supplemented by M. Lavisse. He has supplied a certain element of modernity, and has prevented many a young historical student from becoming a mere Jonathan Oldbuck, by impressing the necessity of wide knowledge and a sense of historical proportion upon him. It is particularly interesting to examine the historical attitude of one who holds so important a place among modern historical French teachers. For it is doing M. Lavisse no injustice to say that it is as an historical teacher more than as an historical writer that he is destined to be remembered.

The writings of M. Lavisse have been devoted entirely to the history of Prussia. The blow struck by Germany in 1870 has induced Frenchmen to examine with peculiar care the modern history of their conquerors. That the Prussia of Jena should develop into the Prussia of Sedan seemed so surprising that elaborate inquiries were made into the early history of the nation which was to become the leader of Germany, and humble the power of France. Of the many books which have been written by Frenchmen about Prussian monarchy since the war, undoubtedly the ablest is the *Formation de la Prusse Contemporaine* of M. Godefroy Cavaignac. Only one volume of this superb historical study has yet been published; and it is to be feared that M. Cavaignac's entrance into politics has postponed, if it has not terminated, his career as a historian. Lighter in tone are the works of M. Lavisse on the same subject. His *Etudes sur l'Histoire de Prusse*



is a charming volume of essays well suited for the general reader, if not so scientific in treatment and so thorough in analysis as M. Cavaignac's volume. His study of the early years of Frederick the Great is also intended for the general reader, and possesses the same charm of style. It is not an original work based on the study of newly discovered documents, but rather a psychological analysis of the nature of one of the most conspicuous personalities in modern history, and the one which has done the most to create the Prussia of to-day. The taste for these psychological studies of great historical characters is one of the marked features of modern French historians. On the one hand, they are devoted to the scientific and critical examination of documents; on the other, they are impelled by the interest they take in the theories of heredity to analyse the origin of the tendencies of important individuals. Taine's book on Napoleon is a remarkable instance of this tendency, and M. Lavissee's volumes on Frederick the Great are the latest example of its popularity in France. For such work a writer must possess great literary power: the faculty which is of least importance in appreciating documents is indispensable for analysing character.

A quotation from the preface to his second volume gives in a few words M. Lavissee's attitude towards his subject:

"I have no intention," he says, "of writing the history of Frederick II. I am very curious to investigate origins, whether of a state or of an individual, because it is a rare pleasure for me to reach the beginnings of things, and because the understanding of the behaviour of individuals is learned at the price of exertion which is practically a pleasure. I have therefore given myself time and space to study the formation of a lucid intellect and a strong will by which the whole course of history has been modified."

This being the intention of M. Lavissee, it is absurd to expect elaborate criticism of historical authorities; for his volumes do not profess to contain more than a statement of facts which justify his psychological analysis couched in a clear and exquisite style. English readers will find it difficult to read M. Lavissee without comparing him with Carlyle. Their judgments as to Frederick's early years are singularly alike; but the French author has the advantage of being more clear, more logical, and less of a hero-worshipper. He makes no parade of the books he has read or consulted, and his one endeavour is to be intelligible to his readers. He is never seduced into philosophical digressions, and avoids the danger of recondite allusions. His grasp of personality is as great as Carlyle's; but he has more sense of the importance of details, and is careful to preserve harmony in his colouring. M. Lavissee and Carlyle are in many ways the exact opposites of each other, and the fact that their portraits are so similar argues that a correct idea has been formed of the character of Frederick the Great. The three great figures of the eighteenth century are the elder Pitt, Frederick, and the Empress Catherine. These three transformed Eng-

land, Prussia, and Russia; and it is a misfortune that there are no such complete studies extant of Pitt and Catherine as Carlyle and M. Lavissee have given us of Frederick.

It is impossible to analyse the evanescent charm of literary style. It can be felt but cannot be explained. M. Lavissee is a master of style in a nation of stylists: more cannot be said. Personally he is more interesting to English students from his authoritative position in the modern historical school in France; but it is a pleasure to find that one who is accounted so eminent a teacher should likewise be conspicuous for literary merit. M. Lavissee declares his intention of not pursuing further his study of Frederick the Great; it would be interesting if he would give us a companion picture of Frederick's greatest contemporary, Catherine of Russia.

H. MORSE STEPHENS.

#### NEW NOVELS.

*The Friend of the People.* By Mary Rowsell. In 3 vols. (Fisher Unwin.)

*Led On.* By Helen F. Hetherington and Rev. H. Darwin Burton. In 3 vols. (Ward & Downey.)

*Suit and Service.* By Mrs. Herbert Martin. In 2 vols. (Hurst & Blackett.)

*Thunderbolt.* By the Rev. J. Middleton Macdonald. (Hurst & Blackett.)

*Gladdie's Sweetheart.* By Theodora C. Elmslie. (Ward & Downey.)

*George Mandeville's Husband.* By C. E. Raimond. (Heinemann.)

*The Curse that Came Home.* By Jessie K. Lawson. (Oliphant, Anderson & Ferrier.)

*The Hypnotic Experiment of Dr. Reeves.* By Charlotte Rosalys Jones. (Bliss, Sands & Foster.)

THE French Revolution is a theme of which we never tire, and which of itself invests with an interest the productions of the poorest writer. The author of *The Friend of the People* is, however, not at all a writer of this sort; and if her conceptions do not rise to the level of brilliancy, her narrative is composed with commendable care and due regard for scenic effect. The story turns upon the impersonation of the Marquis de Ravignac by his half-brother Gervais Touton, who strongly resembles him in features. The pseudo-Marquis, who is a prominent Revolutionist, makes over to the nation the ancestral estates of the Ravignacs, and under the name of Citizen Crassus poses as a leader of the most advanced party. Many incidents in the book are drawn with a remarkably skilful hand. The opening chapters, where Gervais, by assuming the cassock and tonsured wig of a father-confessor, extracts from his dying mother the truth concerning his own parentage; the device by which Maurice de Ravignac is carried away and immured in Alsace; and the prison scene where, after four years' separation, Maurice once more meets Marcelle, his married, but maiden, wife, are particularly worthy of mention. And at every turn we meet with the terribly real and im-

perishable characters who played their part in the most ghastly of the world's tragedies. The ill-fated Queen of France and her butterfly court, the sans-culottes, the citoyennes knitting around the guillotine and screaming for fresh blood, the famous leaders who one after another rose and fell, above all the pale-faced, meagre little man with whose name the Terror is chiefly associated, in his blue coat and nankeen pantaloons—these stand out upon the canvas, and impart to the picture a lifelike reality.

There is a mild sort of interest about *Led On*, the joint production of a lady and an Anglican clergyman, which will carry a reader uncomplainingly through the regulation three volumes now, not undeservedly perhaps, threatened with extinction. To the credit of the authors, it may be said that they have chosen a title which, to some extent at least, indicates the nature of the story. Captain Hugh Manners, who has resigned his commission and embarked in the wine trade, is sent by his firm to Spain, to take charge of a branch establishment there, and leaves his newly married wife at home. In his absence Mr. Frank Wood, a youthful stockbroker, who admires Mrs. Manners, and has already induced her to commit the enormity of staking a sovereign upon a horse running for the Derby, now further persuades her to invest £30 in a financial speculation, by which she gains £120. The ease with which this sum is obtained encourages a speculative rashness which enables Mr. Osgood Lewin, a bucket-shop man, to relieve her not only of the £120, but also of some £200 out of a legacy of £500 bequeathed to her husband, and left by him in her charge. All this is very dreadful, no doubt, and sufficient perhaps to justify the young woman in attempting to drown herself rather than face her husband on his return; but it may strike a good many readers as being a somewhat tame exemplification of the gambling fever. A far stronger and more impressive portion of the narrative is that connected with Arabella Schonte—a baby-farmer, who insures the lives of the children committed to her care and then does them to death. In the second chapter of the book there is a mystery about a young woman which is never subsequently explained—an oversight due, perhaps, to divided authorship.

One can hardly help regarding it as a needless expenditure of labour when a novelist creates a character to suit one particular scene, and makes no use of it afterwards. In the first chapter of *Suit and Service* we are introduced to Mrs. Winter, whose unbounded generosity prompts her to empty her pocket of its contents at the appeal of any passing beggar, and who has been known to divest herself of a flannel petticoat in the interests of some thinly clad damsel who encounters her in the street. A good deal of amusement might have been elaborated out of this trait of quixotic benevolence; yet throughout the remainder of the book Mrs. Winter is nothing more than a motherly, kind-hearted person of an ordinary type. For the rest, the novel is

pleasant reading enough in its way, though the author seems to delight in the introduction of characters little resembling those met with in everyday life. We have Giles Cunliffe, who succeeds to a baronetcy when over sixty years of age, but is unable to shake off the penurious habits of a poverty-stricken life, and inhabits Castleton Manor in squalid seclusion, buying his daily bits of meat or smoked herrings from the neighbouring town and carrying them home in his pocket. His only associate is Richard Thornton, a blacksmith's son, his coachman and general servant; and living in the house also is his grand-niece, Rachel Malleeson, a plain-faced, shy, and sensitive young woman, the heroine of the story, and endowed presumably with much undiscovered depth of character, but disappointingly dull and seldom interesting. At all events she secures the dog-like devotion of Richard Thornton, who, when the old man dies and leaves him the bulk of his property, develops into a popular country gentleman. Mrs. Martin has a vigorous touch, and is in the main a painstaking and careful writer. Perhaps it is too much to expect of a lady that she should pay attention to the legal aspects of a narrative; but we really ought to be informed how it came to pass that, if the Castleton estates were not entailed, Sir Giles inherited them from the previous owner—who refused to recognise even the fact of his existence—or, if they were entailed, how he had the power to devise them to Richard Thornton, a man in no way related to him.

It cannot be said that Mr. Macdonald brings with him any striking qualifications for the task of writing a story of Australian life. *Thunderbolt* takes its title from a famous bushranger known by that name, who for seven years defied the efforts made to capture him by the police of New South Wales and Victoria. The writer, who is described as a Bengal chaplain, has no doubt visited Australia in person, and has picked up some knowledge of the country and an acquaintance with its peculiarities of phraseology; but the dialogue is of that gossipy, irrelevant, and disjointed style which suggests transcription from a diary of after-dinner conversations about anything and everything, which formed part of Mr. Macdonald's actual experiences, while for most of the incidents in the pursuit of Thunderbolt that require particularly vivid description he has recourse to lengthy extracts from the *Sydney Morning Herald* and other papers. There is, however, a very spirited and entertaining description of an Australian football match. A glossary is appended; but as no notice of the fact is given at the outset, it is possible for a reader to make his bewildered way through allusions to cockatoos and henatoos, and bael budgerees, and what not, before discovering that an explanation of them is anywhere to be found.

*Gladdie's Sweetheart* is a story of an impulsive and rather foolish young lady of seventeen, who allows herself to be carried off at a day's notice and married by an impulsive young gentleman, one year her

senior. Miss Gladys Somers, an orphan, has been brought up in the house of an uncle and aunt since the age of six; and having now developed unusual personal attractions and incurred the jealousy of her cousin, Miss Esmeralda Skewton, she falls under her aunt's displeasure, who threatens to send her away as a governess. She is, however, rescued by Mr. Charles Boldrewood, fresh from Eton, and heir—upon coming of age—to thirty thousand a year. The sequel may be left to take care of itself. The style is easy and natural throughout, and the story claims to be a true one. This may be so; but we should like to know how the young couple managed to take the morning train from Bournemouth and be married in London on the same day without having procured any special licence or having either of them resided in the district for the statutory period. Mr. Boldrewood scarcely solves the difficulty when he boastfully asserts that "once there [*i.e.*, in London], I know a fellow who will soon marry us safely enough. He was once a tutor of mine, and is an out-at-elbow sort of chap who won't be sorry to earn a small cheque so easily."

In *George Mandeville's Husband* we have an amusing caricature portrait of a "woman with a mission." Miss Lois Carpenter was

"a young woman of indomitable energy and high-coloured vitality, who, even at school, had developed the gift of impressing herself forcibly upon her surroundings. Her friends declared with one voice that there was no saying what she couldn't do. But at the same time it was hard to say precisely what she could do, for she had not as yet positively declared her mission."

However, after her marriage to Ralph Wilbraham, she assumed the name of George Mandeville, and decided to be a novelist and a leader and teacher of men. "She would champion the cause of Progress, she would hold high the Banner of Woman's Emancipation," and so forth. With the exception of a play which fails, she obtains considerable success as a writer, and entirely eclipses the personality of her rather invertebrate and weak-willed husband, who spends a humdrum existence in company with his little child Rosina. The death of the latter gives a tragic termination to the book.

Yet once more we light upon a novel from a lady's hand containing situations likely to challenge objection from the legal standpoint. The plot of *The Curse that came Home* mainly turns upon the theft of a will drawn up by David Ogilvie in favour of his wife and step-daughter. When the wife dies, and David goes out in distraction and is supposed to have fallen down a disused mining-shaft, his nephew, Sandy Brunt, conceals the will and takes possession of the property, to the exclusion of the step-daughter, who is reduced to poverty. But inasmuch as the document never seems to have been attested, there is no reason—at least according to English law—to take for granted that Sandy was not the rightful heir. In other respects the tale is stirring and romantic enough, and little fault can be found with anything except the

quantity of Scotch dialect imported into some of the conversations.

A neatly got-up little volume, entitled *The Hypnotic Experiment of Dr. Reeves*, contains four other stories from the pen of a graphic and pleasing lady writer. They are all short, light stories of the magazine order, and display considerable promise.

JOHN BARROW ALLEN.

#### CURRENT LITERATURE.

*Letters addressed to a College Friend during the Years 1840-1845 by John Ruskin.* (George Allen.) It would really seem to be a question of some moment whether everything a famous author has written is worthy of publication. The drawers of the writing-table—even the contents, one is tempted to think, of the waste paper basket—are ransacked for scraps, and the findings are heaped together and metamorphosed into a volume. Reverence for a great teacher or poet should not be so sentimental; the more dignified and respectful attitude is to acknowledge frankly that quite half of the noblest author's work will not sustain his reputation, and should not, therefore, be given to the world. The editor of this volume discreetly conceals his identity behind a publisher's note, wherein it is announced that Mr. Ruskin, though he countenanced the publication of the letters, "is in no way responsible for their arrangement and editing." Consequently, the blame for irritating us with a good deal of trivial matter, well enough and pleasant enough in a private letter, does not rest with their writer; and we are unfeignedly glad, for Mr. Ruskin has been, and still will be for many years, we hope, a foremost teacher of the generation. There are delightfully tender, brilliant, witty, and wise passages plentifully scattered throughout this volume, which make the greater half of it well worthy of attention and even admiration. But there is a good deal that is neither witty nor wise nor brilliant, which, out of our respect and affection for Mr. Ruskin, we could wish had never been printed.

*Books and Players.* By Allan Monkhouse. (Elkin Mathews & John Lane.) In spite of the aggressively ugly and bilious cover, there is a good deal of pleasure to be got out of this book. It is evidently the work of a man who has taken the trouble to think: it reveals a more than ordinary knowledge of English literature; and the style, if not particularly distinguished, is thoroughly adequate and at times noticeably vigorous. Mr. Monkhouse's essay on George Meredith's poems is the best of the collection: probably no one has dealt so justly with them before. Perhaps the reason he has been so conspicuously successful in his most difficult task is that he is one of those who agree with Ruskin that "all high art should appeal to the emotions through the intellect." And certainly no one whose intellect is not uncommonly wideawake can hope to derive much pleasure or profit from "The Woods of Westernmain." It is a creditable achievement to prove to the sceptic, as Mr. Monkhouse has done, that the difficulties can be successfully tackled, and much wisdom gained by surmounting them. The essay on Mr. Meredith's novels is good, but scarcely so well knit: it sprawls a little in places. The author has something to say towards the end of the volume about the theatre, for the lack of literary quality in the modern stage-play distresses him. He puts his case well and temperately, and his attitude is quite intelligible. But he fails to realise that the novel has superseded the drama, and that people go, and will probably continue to go, to



the theatre to be amused. Nor are we quite sure that they are wrong. Some of us prefer to study literature in the quiet of our studies. But Mr. Monkhouse, even when most inclined to preach, is never dull, and deserves to be congratulated on an earnest and capable book.

*Sorrow and Song.* By Coulson Kernahan. (Ward, Lock, Bowden & Co.) Heine, Rossetti, and Philip Marston are familiar enough, both as personalities and through their writings, to most people who read at all. Every young essayist repeats the familiar truths about one, at least, of them; but Mr. Kernahan treats us to dissertations upon all three. His boldness makes one hope that he has some new and profound truths to utter. But he only tells us again pretty much what every other writer has said. His style, moreover, is not strong enough to carry easily so big a load of commonplace. In "A Singer from over Seas" he says some graceful words about Mrs. Chandler Moulton; but faith in his judgment is destroyed when he compares a poem of hers "to the work of Mrs. Browning and Miss Rossetti—our two supreme and pre-eminent women poets." The name of Emily Brontë starts to the lips at the sound of these superlatives. Whether Robertson of Brighton was worth writing about at this time of day must remain a matter of opinion; it is fair to suggest that his affinity to sorrow and song is rather remote. Mr. Kernahan's work is earnest enough; and should he leave the beaten track, finding something new to describe, it is possible that he may do something very good in the future.

*Interludes: Second Series.* By Horace Smith. (Macmillans.) This small volume contains two essays, a farce of the order dubbed "screaming" in old play-bills, and a collection of verses somewhat in the style of Ingoldsby. Mr. Smith probably does not expect to be taken very seriously as an author, though he writes better than most people, albeit his manner is a trifle old-fashioned; but he has every right to claim recognition as a teller of good stories. Shrewd, humorous, ludicrous anecdotes trample on each other's heels through seventy delightful pages. A suggestive criticism or keen comment springs up here and there, proving the writer to be thoughtful as well as witty. He complains that the School Board teacher is destroying "original character," and makes a distinct point by a neat reference to *Punch*. "In the days of John Leech, the pictures and the letterpress at the foot of the pictures were redolent of originality of dress, manner, speech, and inner character." Nowadays he declares that everybody is like everybody else, and "*Punch* has recourse for his mirth to the absurdities of fashionable life and the playfulness of ingenious satire." There is a good deal of truth in this remark. We commend the book to the busy man who wants to be amused over his after-dinner pipe. It were hard to find a more genial companion than the author of *Interludes*.

#### SOME BOOKS OF TRAVEL.

*Studies of Nature on the Coast of Arran.* By George Milner. (Longmans.) An enthusiast on the beauty of the Isle of Arran here pours out his love in the daintiest of volumes. Adorned with copperplate views of mountain and glen, and studded with well-chosen poetical quotations, this is just the book to thrust into one's pocket at the seaside. Mr. Milner is eminently appreciative: no effect of light and shadow, no sunset glory of the waves escapes him. Arran means to most men a remembrance of waist-deep heather dominated by Goat Fell. Here they may read of every subtle beauty on its hillsides, every point of jutting

rock swept by the silver fringe of sea; of the tangle of wild flowers, and the quaint Scotch characters to be met in its villages. Some of these are familiar to most tourists in Scotland—as, for instance, the seaside "laddie," who is "three-fourths trousers and nearly one-fourth blue bonnet." The author writes with much good taste when rock and glen are in question, but has occasionally caught the Scotch fondness for imposing verbiage. Clothes at one time are "slender integuments," at another "habilitory environments." The little book does for Arran what another well-known volume has done for Iona. An index of quotations in such a book is useful, though some ungrateful folk may be found who will turn to these more frequently than to the pages which they ornament; but people will be perverse and thankless to the end. Mr. Milner's study of Arran is a graceful purpose, gracefully carried out.

*On Sunny Shores.* By Clinton S. Collard. (Gay & Bird.) Mr. Collard writes pleasantly, and his book is not without considerable merit. He has the faculty of seizing the salient points in a description, whether it be of a scene or of a human being. But *On Sunny Shores* is too scrappy, and deals with too great a variety of places, to demand very serious attention. The author is at his best in a really charming reminiscence of a visit to Bellagio. There is both sympathy and a restrained humour in this little sketch, and we are sorry when we have read to the end. Mr. Collard should concentrate his attention on one country, say, North Italy for choice, and give us a book of his impressions. It would be well worth having. The illustrations to the present volume are unpretentious, but none the worse for that.

AN interesting description of Matabeleland and its late monarch is to be found in the pages of Mr. J. Cooper Chadwick's *Three Years with Lobengula*, just published by Messrs. Cassell & Co. Mr. Chadwick is a good type of the pioneers of whom we heard so much during the recent expedition, which ended in the downfall of Lobengula's power; but he did not take part in the war, as a distressing gun accident had already cut short a very promising career. As a trooper in Methuen's Horse, an officer in the Bechuanaland Border Police, and finally as one of the Chartered Company's agents at Bulawayo, Mr. Chadwick has a stirring story to tell; and his three years' residence at Lobengula's court gave him special opportunities of studying savage life, of which he was not slow to make use. The book may be confidently recommended, both for veracity and picturesqueness—an unusual combination.

#### NOTES AND NEWS.

WE are glad to hear that Messrs. Macmillan & Co. have in the press a volume of hitherto uncollected papers by the late Walter Pater, to be entitled *Greek Studies*.

WE are now able to give some details about the collection of essays on the Higher Criticism, which—as already announced in the ACADEMY—Messrs. Eyre & Spottiswoode have in preparation. The volume will be entitled *Lea Mosaica*, and will consist of fourteen essays, together with an introduction by the late Bishop of Bath and Wells. The editor is the Rev. Dr. Richard Valpy French, rector of Llanmartin, who himself writes on the period of the Judges. Among the other contributors are—Prof. Sayce, on "The Archaeological Witness to the Literary Activity of the Mosaic Age"; Canon Rawlinson, on "The Levitical Code"; Prof. G. C. M. Douglas, of Glasgow, on "The Deuteronomical Code"; Prof. Stanley Leathes, on "The Eighth Century"; Dr.

Robert Sinker, on "The Seventh Century"; and Prof. R. Watts, of Belfast, on "The Post-exilic Period. The volume will conclude with a summary by the Rev. Henry Wace, principal of King's College, London. The publishers hope to issue it before the end of November.

MESSRS. CHAPMAN & HALL announce a new biography of Warren Hastings, by Colonel G. B. Malleson, the historian of the French in India and of the Mutiny. It will be in two volumes, illustrated with a portrait.

MESSRS. BELL are about to publish a volume on *The British Fleet*, by Commander Robinson, R.N. The historical portion of the work will be largely illustrated with copies of old prints, and of paintings by well-known marine artists; the caricatures of Rowlandson, Gillray, &c., have also afforded material for the illustration of social life and costume. The large paper edition will contain numerous engraved portraits.

THE History of the Portuguese in India, upon which Mr. F. C. Danvers, of the Record Department of the India Office has been engaged for some time past, will be published by Messrs. W. H. Allen & Co., in the course of the present month. It is in two volumes, illustrated with reproductions of plates from rare books, and of original sketches.

THE Cambridge University Press will issue immediately *The Revolutionary and Napoleonic Era, 1789-1815*, by Mr. J. H. Rose, of Christ's College. This is the first volume of the new "Cambridge Historical Series," which is being prepared under the general editorship of Mr. G. W. Prothero, the new professor of history at Edinburgh.

FOLLOWING the fashion, Mr. Percy Fitzgerald has written his autobiography. It will be published by Messrs. Bentley, under the title of *Memoirs of an Author*, in two big volumes, with a portrait.

MESSRS. WILLIAM BLACKWOOD & SONS will publish within a few days *The Life and Adventures of John Gladwyn Jebb*, by his widow, with an introduction by Mr. Rider Haggard. It will be a small volume, illustrated with a photogravure portrait.

CHAMBERS'S *Concise Gazetteer of the World*, topographical, statistical, and historical, which has been in progress for some considerable time, is now in the press, and will be ready shortly. It will form a stout, but handy, crown octavo volume of between 700 and 800 pages. The type is small, but distinct and clear, and the page double column. Special attention has been given to the pronunciation of the more difficult names of places, to etymologies, and to the origin of names; while there are many interesting local, literary, and historical references not usually found in works of this kind.

MR. CONAN DOYLE'S new book will be published by Messrs. Methuen, on October 10. It is entitled *Round the Red Lamp*, and contains the experiences of a general practitioner, round whose "red lamp" cluster many dramas—some sordid, some terrible. It is on one of the episodes of this book that the author founded his play "A Story of Waterloo," which Mr. Irving lately produced.

MR. FRANK R. STOCKTON'S new work, *Pomona's Travels*, will be published by Messrs. Cassell & Co. on October 6, and will be issued simultaneously in America. In this work, Pomona of "Rudder Grange" fame takes a journey across the Atlantic, and records her impressions of England and Scotland. The work is illustrated by Mr. A. B. Frost.

DURING the present month a volume of verse by Mr. W. E. A. Axon will be published by Mr. John Heywood, of Manchester. In

addition to the piece which gives its name to the book, "The Ancoats Skylark," the collection will contain translations from several languages, and a series of mediæval legends from Welsh, Italian, Irish, and other sources. Many of these deal with the relations between man, bird, and beast. It will include some of Mr. Axon's verse contributions to the ACADEMY.

A NEW volume of poems by Lady Lindsay, entitled *The King's Last Vigil*, will be issued by Messrs. Kegan Paul & Co. about the middle of the present month.

*Tales o' Main Streets* is the title of Mr. Arthur Morrison's East-End sketches, including "Lizerunt," "Without Visible Means," "Three Rounds," &c., which Messrs. Methuen & Co. will issue presently.

ON October 25 Messrs. Cassell & Co. will issue the first part of a new serial work, entitled *The Story of the Sea*. This has been prepared under the editorship of "Q," and will contain a series of original illustrations by the following: W. H. Overend, J. Nash, Gordon Browne, Paul Hardy, W. C. Symons, C. de Lacy, C. W. Wyllie, R. Peacock, Wal Paget, W. Hatherell, W. H. Margetson, Fred Jane, and H. C. Seppings Wright.

The next volume of Mr. Elliot Stock's "Popular County History" series will be *The History of Lancashire*, by Colonel Fishwick, author of "The Lancashire Library."

MR. W. H. SPENCER, of Selby, will shortly issue an illustrated volume entitled *The Story of Selby Abbey*, from rise to restoration, written by Mr. W. Herbert Scott, author of "Old-Time Stories," of which the Archbishop of York has accepted the dedication. The London publisher is Mr. David Nutt.

LORD DUFFERIN has accepted the dedication of *On the Cars and Off*, a book on Canada, from Halifax to Victoria, by Mr. Douglas Sladen, which Messrs. Ward, Lock & Bowden are going to publish in the course of a few weeks.

MESSRS. GEORGE NEWNES & Co. will publish next week a story by Carlton Grange, entitled *The Beechcourt Mystery*.

THE following is a list of the forthcoming publications of the Kelscott Press: (1) *The Wood beyond the World*, a romance by William Morris, with a woodcut designed by Sir E. Burne-Jones, and new borders and ornaments—Chaucer type, in black and red; (2) *The Poems of Percy Bysshe Shelley*, in 3 vols.—golden type; (3) *Beowulf*, Englished by William Morris and A. J. Wyatt—Troy type, in black and red; (4) *Psalmi Penitentiales*, a fifteenth century paraphrase in English verse of the Seven Penitential Psalms, written in Gloucester about 1420, edited by F. S. Ellis—Chaucer type, in black and red; (5) *The Life and Death of Jason*, by William Morris, with two woodcuts designed by Sir E. Burne-Jones—Troy type, in black and red. Needless to say that all of these will be issued in very limited editions, and at proportionately high prices.

MESSRS. REMINGTON & Co. will shortly issue the following books:—*Under the Apple Trees*, by Clement Scott; *Australia Revenged*, by "Boomerang"; *The Accountant*, by F. H. Mel; *An Election Journal*, by "M."; *Shilrick the Drummer*, by Miss Julia A. Fraser; and *In a House of Pain*, by Frederic Vynon.

MESSRS. F. V. WHITE & Co. will publish this month the following books: *A Perfect Fool*, by Florence Warden, and *A Tragic Honeymoon*, by Alan St. Aubyn, both in two volumes; also John Strange Winter's tenth Christmas Annual, entitled *The Stranger Woman*, in paper covers.

THE first edition of Mr. Stanley Weyman's new novel, *My Lady Rothera*, having been exhausted before publication, a further edition,

completing the twentieth thousand, is being prepared as rapidly as possible.

MESSRS. METHUEN will publish this week an eleventh edition of Miss Marie Corelli's latest novel, *Barabbas*, thus bringing the sale of this book, in its one volume form, up to its twentieth thousand.

MESSRS. HENRY & Co., publishers, have removed from 6, Bouverie-street, to 93, St. Martin's-lane, W.C.

BEFORE closing up his work on the old A B C Hornbook, which is to contain something like 200 illustrations, Mr. Andrew Tuer, of the Leadenhall Press, asks to be favoured with notes from those who may remember the horn-book in use, or who may have in their possession examples which he has not yet seen. Information about spurious horn-books, from the sale of which certain persons are at present said to be reaping a golden harvest, is also sought.

THE Rev. and Mrs. Haweis's autumn "lecturettes" at Queen's House begin on Saturday next, October 13, with one by Surgeon-General Sir William Moore on the opium question. Mr. Theodore Wright has promised an Ibsen afternoon, and Mr. Israel Gollancz an Anglo-Saxon one.

M. E. DUCÈRE, under librarian of Bayonne, invites subscriptions towards the publication of a "Histoire Maritime de Bayonne: les Corsaires (i.e. privateers) sous l'Ancien Régime." M. Ducère writes from original documents, and the exploits often touch on English history. In the parochial registers of the region we have frequently met with the record of the deaths of these privateers in English prisons, usually those of Plymouth and Falmouth. The publication will begin as soon as 150 names are received. The price of the octavo volume will be 12 francs; the publisher, M. E. Hourquet, 5, Arceaux du Port-Neuf, Bayonne.

#### UNIVERSITY JOTTINGS.

FULL term will begin both at Oxford and at Cambridge towards the end of next week. At Cambridge the Rev. A. Austen Leigh, Provost of King's, enters upon his second year of office as Vice-Chancellor; while at Oxford the new Vice-Chancellor will be the Rev. Dr. J. Magrath, Provost of Queen's, who succeeds, in virtue of seniority, the Principal of Hertford.

By the appointment of Dr. Kitchin to the Deanery of Durham, he is again afforded an opportunity of displaying his interest in education; for the Dean is *ex-officio* Warden of Durham University, which includes the Science College at Newcastle.

MR. D. G. RITCHIE, of Jesus College, Oxford—who is well known for his numerous contributions to philosophical literature—has been elected to the chair of logic and metaphysics at St. Andrews, vacant by the transfer of Prof. Henry Jones to Glasgow. This is the chair formerly occupied by T. Spencer Baynes.

ON Friday of this week the Duke of York was to open the new buildings of Yorkshire College, Leeds.

MR. G. P. MORIARTY, of Balliol College, Oxford, has been appointed lecturer in Indian history at Cambridge, in succession to Prof. H. Morse Stephens.

THE last number of *The Pelican Record* (published by members of Corpus Christi College, Oxford) contains some interesting reminiscences, signed, J. W. O., of Mr. Ruskiu's residence at Corpus, which began on his election as an honorary fellow in 1871. We are glad to observe that this little periodical is now in its fourth year of existence.

THE Rev. J. Edwin Odgers, of Altrincham, has been appointed to a professorial post at Manchester College, Oxford.

THE late Miss Margaret Harris, of Dundee, has bequeathed about £35,000 to the University College of that city, which still remains, for many purposes, distinct from the neighbouring University of St. Andrews.

By the death of Commendatore Giovanni B. de Rossi, the famous Roman archaeologist, Prof. F. Max Müller becomes the senior of the seven surviving foreign members of the Académie des Inscriptions. He was elected so long ago as 1869. His colleagues are Sir Henry Rawlinson (1887); Prof. Ernst Curtius, of Berlin (1890); Dr. Theodor R. von Sichel, director of the Austrian Institute at Rome (1890); Mr. Whitley Stokes (1891); and Prof. G. Ascoli, of Milan (1891).

IT is with much regret that we record the death of Dr. J. G. Greenwood, which took place at Eastbourne on September 25, in his seventy-third year. The son of an Independent minister, and one of the earliest graduates in classical honours at London University, he was eminently fitted by character and administrative talents for his life-work of presiding over the first of English provincial colleges. After being for a short time assistant master at University College (where he had been educated), on the foundation of Owens College in 1851, he was appointed to the combined chair of classics and history at the early age of twenty-nine. In 1857, he succeeded to the office of principal, which he held (together with the chair of Greek) until ill-health compelled him to resign in 1889. He was also the first Vice-chancellor of Victoria University. Dr. Greenwood's published works consist only of a translation of the *Pneumatics* of Hero of Alexandria (1851), and *The Elements of Greek Grammar* (1857), which has passed through several editions. The address which he delivered to the students at the opening of the new buildings in 1873, on "Some Relations of Culture to Practical Life," was printed in the commemorative volume of *Essays and Addresses* (1874).

#### ORIGINAL VERSE.

##### SUMMER SONNETS FROM MY GARDEN.

###### Voices.

I'm like the girl that tumbled down the well  
Into Dame Holle's dim enchanted ground,  
Who heard strange voices calling all around,  
And rose up from the meadow where she fell.  
And first the fruit tree: "Lo, my apples swell,  
Gather them now while they are ripe and sound!"  
"My leaves are ready, take them, baked and  
browned!"  
The oven next implored (Old Grimm doth tell).  
Thus I, when I my garden pass along  
Hear voices many calling unto me,  
"Cut me!" the grass doth whisper, "I'm too  
long!"  
"My hives are full," murmurs the honey bee;  
"Gather us!" cries the berries' jocund crew—  
Nay! Shall I have my fairy gerdon too?

###### Honey.

When bees wend forth in black continuous stream,  
And steadily return unto the hive,  
When all the air with humming is alive  
From pearly dawn to day's last golden gleam;  
Then it behoves to work and not to dream!  
Up! if your honey store you want to thrive  
(Ere hungry drones with robber-bees connive),  
That you may gather all the blossom-cream.  
Yet let me pause a moment on the brink—  
Between yon flower-calyx and its spoil  
What labour interveneth! Only think,  
What you deem play, to bees and me 'tis toil,  
Yet labour, perspiration, many a sting,  
So I've the honey—cheerfully I sing!



*Summer Dawn.*

I like to draw the curtain at the dawn  
And look upon the sky ere it be day,  
When all the lands lie silent still and gray,  
And wan doth gleam the wet and dew-drenched lawn;  
The veil of night is solemnly withdrawn,  
And strange new lights on things familiar play,  
While changing slowly, neutral tints give way  
To warmer shades of russet and of fawn.  
But up above in the pure zenith high  
Pale opals blend with faintest turquoise green,  
Till living flecks of fire throb o'er the sky,  
Forerunners they of the great orb unseen—  
Then, sudden pours a throistic forth its lay,  
And see, the summer dawn hath changed to day!

KATE FREILIGRATH-KROEGER.

## MAGAZINES AND REVIEWS.

THE *Altpreussische Monatsschrift* for 1894 deals chiefly with topics of historical and anthropological interest. The articles in the first quarterly part (*Heft 1 and 2*) are on "The International Relations of Lithuania to Poland under Jagellon and Witold," by A. Lewicki (an attempt to modify the common view of the terms of union by reference to Slavonic sources); a continuous correspondence between Lavater and Hamann, between 1777 and 1785, communicated by H. Funck, full of the eccentric humours of both "prophets"; and a character-sketch by H. Lohmeyer, of Max Toeppen, a schoolmaster at Marienburg and Elburg, known in wider circles for his services to the advancement of German historical studies, both general and provincial. An appendix of nine pages gives a list of his contributions to various journals. The second quarter (*Heft 3 and 4*) begins with an account of "A Prince's Funeral at Königsberg in the Seventeenth Century," by P. Kalweit, the said prince being the Elector of Brandenburg, George William; the article shows how sectarian antipathies displayed themselves between Lutheran and Reformed at the grave. This paper is followed by a copious and interesting article on "Folk-Lore from the Plant World," especially for West Prussia, by A. Treichel; and two studies of the times of the Teutonic Order, the first by H. Bonk, "the Towns and Towers (*Burgen*) in Old Prussia, in relation to the Formation of the Soil," and the second by P. Reh, proposing to set out clearly the relations of the Order to Bishop Christian (thirteenth century). One or two reviews and other communications complete the contents of these two numbers.

THE *Boletín* of the Real Academie de la Historia, July to September, opens with a valuable study of the conquest and colonisation of Mexico, by J. Garcia Icazbalceta. The writer defends the action of the Spaniards in Mexico after the wars of the conquest. The faults of the colonial system, or no-system, were common to the time. The labours of the missionaries, especially of the Franciscans, were praiseworthy, though they have not altogether prevented a mixture of heathen superstitions with Christianity. The article affords a temperate account of what can be said in favour of Spanish rule in Mexico. A Roman bell with inscription, found at Tarragona, gives a new Latin word, *cacabulus*, the origin, according to Hübnér, of the Spanish *cascabel* and its cognates. The longest and most important paper is by Father Fita, on the epigraphy of Merida and its neighbourhood. He prints 150 inscriptions, seventy of which are not to be found in the *Corpus*. It is to be hoped that this will give an impulse to archaeological research in Estremadura, a province rich in Roman remains, but comparatively untouched since.

Jiménez de la Espada prints, with full comment, an anonymous MS. of the fifteenth century, advocating the constant harassing of the Barbary coast by expeditions from the south of Spain.

THE *Revista Contemporánea* of September 15 has twelve sonnets in Spanish on the Creed, by Luis Cánovas, which recall singularly the Ecclesiastical Sonnets of Wordsworth.

## THE COMING PUBLISHING SEASON.

## MR. ELKIN MATHEWS'S ANNOUNCEMENTS.

"English Episodes," by Frederick Wedmore; "Poems," by Lionel Johnson, with a title design by H. P. Horne; three volumes in the "Diversi Colores" series—"Carols and Poems," by Selwyn Image; "Essays upon Matthew Arnold," by Arthur Galton; "Poems," by Ernest Dowson; "Out of Egypt: Stories from the Threshold of the East," by Percy Hemingway, with cover designed by Gleeson White; "The Happy Wanderer," by Percy Hemingway, with a title designed by H. P. Horne; "Preferences Old and New," by Harry Quilter; "The Shadowy Waters," by W. B. Yeats; "Some Account of the Old Church at Chelsea, and of its Monuments," by R. R. Davies; "The Wind among the Reeds," by W. B. Yeats; "Occasional Portraits," by Will Rothenstein; a volume of Irish Stories, by Mrs. H. A. Hinkson (Katherine Tynan); "Songs," by Dollie Radford; a volume of imaginative prose pieces, by Ernest Dowson; "Songs from Vagabondia," by Bliss Carman and Richard Hovey, with decorations by T. Meteyard; and "Revolted Woman: Past, Present, and to Come," by Charles G. Harper, illustrated.

## MESSRS. FREDERICK WARNE &amp; Co.'s ANNOUNCEMENTS.

Vol. II. and Section 4 of "The Royal Natural History," edited by Richard Lydekker, containing descriptions and very many illustrations of the larger mammals; "Cameos of Literature," based on Charles Knight's "Half Hours with the Best Authors," but also representing authors of the present day; a new edition of "The Edinburgh Edition of the Waverley Novels," in 25 vols., with vignettes by Lancelot Steed and others; "Union Jottings" by W. W. Lloyd, with coloured illustrations; Max O'Rell's new volume "John Bull & Co.," the great colonial branches of the firm, Canada, Australia, New Zealand, and South Africa, illustrated; "A Son of Reuben," by Silas R. Hocking, with illustrations by H. R. Steer, also a booklet by the same author, entitled "Sweet-hearts Yet"; a revised edition of Edward Lear's "Nonsense Songs and Stories," with rhymes and illustrations never before published, and a biographical notice by Sir Edward Strachey; "Stirring Tales of Colonial Adventure," by Skipp Borlase; "The Horse Doctor," by Geo. Armitage, with special reference to sheep farming in the Colonies, also a revised edition of Mr. Armitage's "Horse Doctor"; two new volumes, "Waiting at Table," and "The Duties of Servants," by the author of "Manners and Rules of Good Society"; "Homer's Iliad and Odyssey," in the Albion Poets; "The Century Reciter," Second Series, edited by Leopold Wagner.

Children's Books.—"Angels Unaware," by C. H. Barstow; "The Magic Half-Crown," by the author of "Crib and Fly"; "The Girls' Own Book," by Mrs. Valentine; "Cris Fairlie's Boyhood," by Mrs. Eiloart; and "Sea-Fights and Land Battles," by Mrs. Valentine; "The Little Folk's Picture Book"; "The Little Folk's Gift Book"; "The Alexander Picture Book"; "The Animal Object Book";

"Over the Wide World"; "One, Two, Three, Four"; "The Circus A.B.C."; "British Soldiers Past and Present"; and "The Surprise Circus," a novelty in toys.

## MR. ALEXANDER GARDNER'S ANNOUNCEMENTS.

"Life, Letters, and Last Poems of Lewis Morrison-Grant," by Jessie Annie Anderson, with portrait and illustrations; "The History of Civilisation in Scotland," by Dr. John Mackintosh, in 4 vols., Vol. III.; "Ancient Lives of the Scottish Saints," translated by the Rev. Dr. W. M. Metcalfe; "An Account of the Manners and Customs of the Modern Egyptians, written in Egypt during the years 1833-1835," by William Lane, with sixty-seven illustrations and twenty-seven full-page plates; "Twixt Gloamin' and the Mirk: Tales and Sketches of Scottish Life," and "Housing of the People: an Example in Co-operation," by Sir Hugh Gilzean-Reid; "Thistledown: a Book of Scotch Humour, Character, Folk-lore, Story, and Anecdote," by Robert Ford, illustrated edition; "Proverbs, Proverbial Expressions, and Popular Rhymes of Scotland," collected and arranged, with introduction, notes, and parallel phrases, by Andrew Cheviot; "James Macpherson, the Highland Freebooter," a stirring tale of love and revenge, by J. Gordon Phillips; "Cartsburn and Carlsdyke," by George Williamson.

Poetry.—"Poems, Songs, and Sonnets," by Robert Reid; "The Agnostic, and other Poems," by George Anderson; "Songs of Thule," by Laurence J. Nicolson, with portrait.

## MESSRS. DIGBY, LONG &amp; Co.'s ANNOUNCEMENTS.

Fiction.—"The Eccentrics," in 3 vols., by Percy Ross; "Absent, yet Present," in 3 vols., by Gilberta M. F. Lyon; "The Other Bond," by Dora Russell; "Her Loving Slave: a Romance of Sedgemoor," by Hume Nisbet, illustrated by the author; "The Westovers," by Algernon Ridgeway; "The Vengeance of Medea," by Edith Gray Wheelwright; "Une Culotte: or, The New Woman," a Story of Modern Oxford, by Tivoli, illustrated by A. W. Cooper; "A Ruined Life," by Emily St. Clair; "A Dawnless Fate," by Ivon H. Campion; "First Davenport of Bramhall," by Joseph Bradbury; "An Unknown Power," by Charles E. R. Bellairs; "Lillieville: a Tale of Adventure," by Maurice J. Sexton; "The Flaming Sword," being an Account of the extraordinary Adventures and Discoveries of Dr. Percival in the Wilds of Africa, written by himself; "Lost, £100 Reward," by Miriam Young; "Studies in Miniature," by a Titular Vicar; "Pipe Lights," being a collection of random thoughts concerning a variety of subjects, by Harold T. Whitaker; "His Last Amour," by Jane Rumblow; "A Police Sergeant's Secret," by Kilsyth Stellier.

Miscellaneous.—"The Needs for a Happy Life," by Edward Howley, with seven photographic illustrations; "Isen and the Drama," by Zanoni; "Leaves from a Lawyer's Diary," by William Holloway; "Glad Thoughts of Great Minds," a Birthday Book, by Julia C. de Méy.

Tales for the Young.—"Seven Imps," by Kathleen Wallis, with full-page illustrations; "Thought Fairies," by Helen Waters, with a frontispiece.

## MESSRS. BLISS, SANDS &amp; FOSTER'S ANNOUNCEMENTS.

"Lays of the Dragon Slayer," by Maxwell Gray; "The Daughters of Danaus," by Mona Caird; "An Agitator," by Clementina Black; "A Winter Jaunt to Norway," by Mrs. Alec Tweedie, second edition; "Dust before the Wind," by May Crommelin; "The Country Month by Month," by J. A. Owen, and Prof.

G. S. Boulger—the remaining monthly volumes, and "Spring, Summer, Autumn and Winter," in four volumes; "By Vocal Woods and Waters," by Edward Step, illustrated: "A History of the United States Navy from 1775 to 1893," vol. ii., by Edgar Stanton Maclay, with technical revision by Lieutenant Roy. C. Smith, U.S.N.; "Strikes, Labour Questions, and other Economic Difficulties," by the author of "The New Utopia"; "The Legend of Birse and Other Poems," by Lord Granville Gordon; "Hercules and the Marionettes," a story for children by R. Murray Gilchrist, illustrated by Charles P. Sainton; and a cheap edition of "The Story-Book Series."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

BÜCHER-VERZEICHNISS der herzoglichen Bibliothek zu Wolfenbüttel. 2. Bd. Wolfenbüttel: Zwieler. 20 M.  
CLAYTON, P. Pages détachées: Notes de voyage. Paris: Plon. 3 fr. 50 c.  
GAYOT, H. Fiddika. Paris: Plon. 3 fr. 50 c.  
GUYOT, le Hout. De Montémar à Constantinople par mer et retour à bicyclette. Paris: Plon. 4 fr.  
MÜNCHER DE KEMPTEN, V. Practique brève pour tenir livres de compte à la guise et manière Italienne. Publié d'après l'édition de 1850 par J. G. Ch. Volmer. Stuttgart: Brettinger. 3 M. 50 Pf.  
MURPHY, L. Poètes Beaurecons antérieurs au XIX<sup>e</sup> siècle. T. II. Paris: Bouillon. 5 fr.

## HISTORY, LAW, ETC.

BARDÉ, E. Le nabab René Madec, histoire diplomatique des projets de la France sur le Bengale et le Pendjab (1772-1806). Paris: Alcan. 5 fr.  
BISMARCK, A. Fürst, politische Reden. 11. Bd. 1885-6. Stuttgart: Cotta. 8 M.  
BLUMENHAGEN, L. Talleyrand. Eine Studie. Berlin: Paetel. 12 M.  
BRUNTHAUSSEN, A. E. v. Erinnerungen an preussischen Beamten. Bielefeld: Velhagen. 8 M.  
GAYARD, P. Bonaparte et les Républiques italiennes. Paris: Alcan. 5 fr.  
GREGOROVICH, F. Briefe an den Staatssekretär Hermann v. Thile. Hrsg. v. H. v. Petersdorff. Berlin: Paetel. 6 M.  
LEONHARD, R. Institutionen des römischen Rechts. Leipzig: Veit. 11 M.  
THÉBAULT, Mémoires du général Baron. T. III. 1790-1806. Paris: Plon. 7 fr. 50 c.

## PHYSICAL SCIENCE AND PHILOSOPHY.

FROMENT, A. Les merveilles de la flore primitive. Basel: Georg. 2 M. 40 Pf.  
LIVRET-GUIDE géologique dans le Jura et les Alpes de la Suisse. Paris: Alcan. 15 fr.  
RITTER, E. Le centenaire de Dietz. Basel: Georg. 2 M.

## PHILOLOGY, ETC.

BRANDSTETTER, R. Malayo-polynésische Forschungen. III. Luzern: Döschel. 2 M.  
MURPHY, H. Studia Statiana. Berlin: Heinrich. 1 M. 30 Pf.  
RITTER, E. Le centenaire de Dietz. Basel: Georg. 2 M.  
STUDIER, Prager, aus dem Gebiete der klassischen Alterthumswissenschaft. 1.-4. Hft. Prag: Dominicus. 7 M. 80 Pf.

## CORRESPONDENCE.

## THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

## VIII.

Athenaeum Club: Sept. 27, 1894.

The autumn holiday having come to an end, perhaps you will allow me to resume my sermon upon a text whose importance cannot be exaggerated. I venture to think it is little short of scandalous that the matter should have been allowed to lie dormant so continuously in this country, which has the most learned clergy in Europe. We have a continual outcry against the results of modern criticism from many men who yet permit without question or protest a text of the Bible, which seems unquestionably to have been prepared and edited by the fanatical enemies of Christianity, and largely as an antidote to Christianity, to be used and quoted by learned and simple. Not only so; but when the new translation of the Bible was projected, this very text was, most unfortunately, made the basis of it, and almost every blunder and sophistication it contains was given the imprimatur of

the representatives of English Biblical science, in spite of the teaching of the Church for 1500 years, and in spite of the warnings of such an ancient authority as St. Augustine, and such a modern critic as Lagarde.

The scandal is especially great, it seems to me, on the part of those filling richly endowed university chairs of Divinity, who are apparently as much devoted to the Masoretic text as Taylor the Platonist was to the bust of Jupiter to which he said his regular prayers, and as comfortable in their faith as is the ostrich who thinks he baffles pursuit by hiding his head in the sand. I have to repeat that the question is only in a secondary way a philological one. In a discussion on Hebrew grammar or Hebrew lexicography, some of us would, indeed, be impertinent to intervene; but on a question of literary and historical evidence, we claim to have had as good a training in as intricate a field of enquiry as most people, and the issues raised by the problem really consist of questions of historical and literary criticism.

In the last of a series of letters which you have allowed me to print in the ACADEMY, I tried to show that the Pentateuch as represented by the Hebrew text is grossly corrupt, and that the Samaritan and Septuagint versions, which have neither of them suffered mutilation or sophistication so far as we know for polemical reasons, are very superior to it, and ought to be followed in preference. I now propose to say something of the Book of Joshua, which is particularly interesting in view of the discussion raised in these letters, because in several cases the Hebrew text has apparently been deliberately changed with an anti-Christian motive.

I would just remark that it is naturally difficult to find evidence before the time of Josephus, showing that the Septuagint was used in Palestine, and not the Hebrew Bible, after the time of the Seleucidae. The Second Book of Maccabees does, however, supply us with a slight piece of evidence, in the name "Odollam," which the Septuagint gives for the "Adullam" of the Hebrew text.

Again, it is curious that throughout Joshua, as in the case of the Pentateuch, the name Gergashites has been changed to Gershonites in the Hebrew. The former name always occurs in the Samaritan and Septuagint versions of the Pentateuch, and in the Septuagint version of Joshua.

Let us now turn to other particulars which have been collected, and pointed out by many critics, notably by Bishop Horsley, Canon Espin, and Dr. Davidson, among those easily accessible.

Joshua iv. 9. The Septuagint and Vulgate have "twelve other stones" for "twelve stones," which is assuredly right.

v. 2. The Septuagint, Vulgate, and almost all the ancient versions have "flint knives" for "sharp knives."

viii., 26. This verse is entirely omitted by the Septuagint. As Horsley says, the circumstance is very improbable. The stretching out of the spear was a signal for the ambush to rise, and there was no reason to continue it so long. The interpolation was probably made to produce a resemblance between this story and the defeat of the Amalekites (Exodus xvii.); but the two stories are altogether different.

viii., 17. The words "or Bethel" should be omitted, as they are omitted in the Septuagint. Houbraken has argued this point forcibly.

viii., 12 and 13. Horsley says: "It seems very improbable that 5000 men should now be placed in ambush on the very same side of the city where 30,000 had already taken their station. The Septuagint makes no mention of this second ambush of 5000 men."

viii., 30-35. Mr. Espin says: "It is difficult to escape the conviction that these

verses are here out of their proper and original place." This he gives some reasons for, and continues: "Nearly all the MSS. of the Septuagint place verses 30-35 after ix. 2."

x. 40. The word translated "springs" is made a proper name, 'Ασπιδά, in the Septuagint.

x. 15. This verse is omitted in many MSS., notably A and B of the Septuagint. Its irrelevance is otherwise apparent, and nearly all the commentators treat the verse as an interpolation.

xiii. 4. "From the south" of the Hebrew ought to be "on the south," and connected with the previous words, as in the Septuagint, Vulgate, Syriac, &c., &c.

xii. 7 and 8. Horsley says:

"These two verses, as they stand in the Hebrew text and in our public translation, are inconsistent with the history. For the half-tribe of Manasseh, which had received its inheritance with the Reubenites and the Gadites on the east of Jordan, was not to have another settlement in this land on the west of the river, but the other half of that tribe was to be settled here. The true sense of the passage, as it was originally written, is unquestionably preserved in the version of the LXX, which is to this effect, 'And now divide this land for an inheritance to the nine tribes and to the half of the tribe of Manasseh. From Jordan unto the great sea thou shalt assign it. The great sea shall be the boundary. For to two tribes, to Reuben and to Gad and to half of the tribe of Manasseh, Moses had given their allotment on the other side Jordan. On the east he had made their allotment.'"

xv. 30. Chesil, which means "the fool," is clearly a Jewish polemical alteration for the original "Bethel," as some MSS. of the Septuagint have it.

xv. 59. After this verse the Septuagint names eleven towns which are omitted in the Hebrew. "Tekoa and Ephrata which is Bethlehem, and Phagor and Altan and Kulan and Tatum and Thobes (or Sores), and Carem Galem and Thethir or Bether and Manchoh, eleven cities with their villages." Mr. Espin argues conclusively that this verse has dropped out of the Hebrew; and the reason, like the alteration of the name in verse 30, is assuredly that given by Jerome, who in Micah. v. 2, notes that the variation between the Hebrew and the Greek existed in his day, and says that it was uncertain whether the passage was suppressed by the Jews in order to get rid of the mention of the Saviour's birth-place or interpolated by the LXX. The former alternative will hardly be doubted by those who have followed these letters. It was long ago perceived by Whiston, who urged that while the LXX had no possible motive to get rid of such a verse, the Rabbins had, since Bethlehem, where Christ was born, is there called Ephrata, and is there also shown to have belonged to the tribe of Judah.

xviii. 21. The Valley of Keziz, as Mr. Espin says, ought to be read Emek Keziz, as in the Septuagint.

xix. 26. Shihor-libnath in the Septuagint, Vulgate, and Syriac are the names of two places, and not of one as given in the Hebrew text.

xix. 34. The name Judah, which occurs in this verse in the Hebrew and has greatly puzzled commentators, is omitted in the Septuagint and is clearly a mistake.

xxi. vv. 41 and 42 tells us that the Levitical cities were 48, and that they had been all described. In all the Masoretic copies the omission of the two verses 36 and 37 reduces the number of towns to 44. The two verses, however, occur in many Hebrew MSS., and in the Greek the words omitted in the English version run thus: "And out of the tribe of Reuben a city of refuge for the slayer, Bezer in the wilderness with her suburbs; and Jahazah with her suburbs; Kedemoth with her suburbs; and Mephaath with her suburbs: four



cities." This shows how even the Masorets dealt with their texts when it suited them. The number of these verses is necessary, in order to make the number of verses in Joshua 656 according to the Masora, and not 658 as in our received Bibles; and the explanation, doubtless, is that they were omitted either by accident or purposely from the mother manuscript followed by the Masorets.

xxi. 42. After this verse the Septuagint introduces a passage recording a grant of a special inheritance to Joshua, and also that he buried at Timnath Serah the flint knives with which he had circumcised the people. There can be very little doubt that this is a perfectly genuine statement, which has been omitted in the Hebrew.

xxii. 34. The name Ed given to the altar is omitted in the Septuagint and most MSS., and seems a mistake.

xxiv. 1. The Septuagint here reads Shiloh for Shechem, which is in the Hebrew. Here again we have traces of a polemical alteration.

xxiv. 30. The Septuagint here has a sentence recording the burial in Joshua's tomb of the stone knives with which he circumcised the people at Gilgal. This clause does not occur in the Masoretic text, and was doubtless excluded for some polemical reason. It is epitomised in the Arabic version.

xxiv. 33. To the end of the verse, as given in the Hebrew version, the Septuagint and the Syro-Hexapla add a clause to the effect that from that day the children of Israel took the ark and carried it about with them, and Phineas served as priest, instead of his father Eleazar, until his death, when he was buried at Gabsar (Gibeah), which belonged to him. But the children of Israel, having gone every one to his own place and city, worshipped Astarte and Astaroth, and the other gods of the nations around them, and the Lord delivered them into the hands of Eglon, king of Moab, who had dominion over them eighteen years. Although this passage condenses facts also reported in the Book of Judges, there is no reason to doubt its being a perfectly reliable part of the old text.

These examples will suffice to show that in the Book of Joshua, as in the Pentateuch, the Rabbins who edited the Bible at the end of the first century, edited it with distinctly polemical motives, and did not scruple to garble and alter their text in order to satisfy the needs of their controversial strife with the Christians, and imposed upon Hebrew students from Jerome to our own day a deliberately corrupted Bible, which ought never to have had a place in a learned Christian Church.

The next letter will deal further with this issue.

HENRY H. HOWORTH.

#### THE FETHARD AND CAREW STONES.

Bodleian Library, Oxford: Oct. 1, 1894.

I have written for photographs of the Baginbun Stone, its neighbour the Fethard Castle Stone, and the Stone at Carew in Pembrokeshire. But I have seen the engraving of this last in Westwood's book, and have been lent by his niece, Miss Emma Swann, the rubbing he had received of the Fethard Castle Stone, supposed to be copied from it; and I can now give approximately correct transcripts of these two and explain their relation.

The Fethard Castle Stone almost certainly reads

Maq Git  
Ev Tre =  
cet.t.eqh

The capitals and division into words are mine. A photograph may show aspirating marks to the *g* and *r*; in any case, the *Sit* of the Bagin-

bun Stone will pretty certainly be found to be *Git* or *G'it*. The final *h* is a *h* over the *g*.

This is a march-stone. Like the Aboyne Stone ("Maq Oitall Vorr, the hearth Vrobbac-cennevv"), it consists of the name of the occupier followed by that of the holding. And as in the St. Vigean's Stone ("Ev B'ret") the holding is called by the name (in the locative case) of the family to whom it belonged or had belonged, the descendants (*† aibh*, pronounced *ev*) of Trecet'tagh (gen. *-aigh*, pronounced *-egh*).

The Pembrokeshire inscription is one of two panels on a tall cross, the other panel being left blank. It almost certainly reads

Maq Git  
Ev Tre  
cet.t.eqh

The capitals and division into words are again mine. The final *h* is formed as in the Fethard Stone, but the *r* and first *g* are of totally different type. A photograph will doubtless show another (aspirating) dot after the last *t*. If the dot under the first *v* is not a mere natural mark in the stone, it is meant as a cancel-point, either to strike out the letter altogether or to show that it was not to be sounded separately from the *g*.

This is obviously a monument (giving his name and that of the place in Ireland from which he came) of one of the same family, and living on the same property. Whether he was the same man mentioned in the Fethard Stone depends partly on whether *Maqv* = *Maq* or signifies some more distant relationship. After reading Prof. Rhys's remarks on the word (*Lectures on Welsh Philology*, pp. 407-9), I cannot help thinking *maqv* to be merely the provincial survival of the earlier form of *macc*, which we know had *magvi* for its genitive. I may add, that in the Ogam inscriptions of Scotland, *Maqq* and its genitive *Meqq* are four times spelt with the *q*-Ogam, which = *qv* (Rhys, *Lectures*, pp. 265-7) or *qu* (*ib.*, *Chambers's Encyclopaedia*, vii. 583)—never by the Ogam for *c*.

The idea of the Irish Stone being copied from the Welsh must of course be dismissed for ever. The idea of its being a modern forgery is not worth a parting kick.

The name of the ancestor, Trecet'tagh, is doubtless an adjective in *-ach* from the stems *tre-* and *cet*, and = a man of three battles (*cf.* Cond Cét'at'ach, Cond "of the hundred battles").

E. W. B. NICHOLSON.

#### "LA MESNIE HELLEQUIN"—"ALICHINO," INF. XXI. 118.

Dorney Wood, Burnham, Bucks: Sept. 24, 1894.

An interesting reference to the "mesnie Hellequin," the troop of devils of which we hear so often in mediaeval French literature, occurs in the *Speculum Historiale* of Vincent of Beauvais. After a chapter, "De Cognitione Hominis et animabus post mortem apparentibus" (*Lib. xxix.*, Cap. 117, ed. Venice, 1494), follows one headed "Exemplum adhaec de familia Hellequini" (*Cap. 118*). In this chapter is related a story told by a certain Bishop of Orleans, "Henricus Aurelianensis Episcopus," of an incident which he had heard direct from the lips of the person to whom it had occurred—"rem . . . quam ipse audierat ab illo qui viderat scilicet Johanne Aurelianensis Ecclesiae canonico."

It appears that the bishop's informant, the said "Johannes canonicus," lent his steward to a friend who was undertaking a journey.

† *Cf. aib*, p. 346 of the *Chronicon Scriptorum* (Rolls series).

The friend, before dismissing the steward, asked him for an account of the moneys which had passed through his hands; whereupon the latter, resenting what he regarded as a reflection on his honesty, in a hasty moment, wished himself at the devil, and the devil unluckily taking him at his word, he was incontinently drowned. After his death the steward appeared to his former master, and besought him to pray for him. The canon, having promised to do his best, proceeded to inquire of him as to whether he had been enrolled as a member of the "militia Hellequini." To this inquiry the steward replied in the negative, explaining that the infernal soldiery had lately ceased to "walk." Then, after enlightening his master as to the etymology of the word "Hellequinus," and having renewed his prayer for intercession, he disappeared with a wail:—

"Dicebat Johannes iste . . . 'Certe inquam ego vobis succurram quantumque potero. Sed obsecro ut dicatis mihi si vos estis deputatus in illa militia quam dicunt Hellequini.' Et ille: 'Non Domine. Illa militia jam non vadit, sed nuper ire desiit, quia penitentiam suam peregit. Corruptus autem dictus est a vulgo Hellequinus pro Karlequinus. Fuit enim Karolus Quintus, qui peccatorum suorum longam egit penitentiam et nuper tandem per intercessionem beati Dionysii liberatus est; sed rogo vos ut misereamini mei.' Et hoc dicens cum fletu evanuit."

An explanation of this popular derivation of "Hellequin" from "Charles Quint" is given in the *Exposition de la doctrine chrestienne* (apud Godefroy):—

"De la mesnie Helquin je te di communement ce sont deables qui vont en guise de gent qui vont a cheval trotant. . . . Tu dois savoir, mon enfant, que quint Charles qui fu en France, si emprunt une grande bataille et mourut. Apres sa mort l'en vit plusieurs au champ on la bataille avoit esté, auxi comme une grant assemblee de gens trotans a Charles. Et disoit ou que c'estoit le quint Charles qui estoit mort et qu'il revenoit au champ ou il avoit esté mort lui et sa gent. Et pour celui Charles quin, c'est a dire le quint Charles l'en dit Helquin. Si que pour celle apparence dit on encore quant l'en voit ou on ot auxi comme une assemblee de gens trotans a cheval par nuit: 'Ce sont la mesnie Hellequin,' auxi comme qui deist: 'Vecl la gent au Charles quint.'"

In an interesting article on the subject of "Hellequin" in the *Études romanes dédiées à Gaston Paris*, M. Gaston Raynaud points out how this word was first transported into Italy as a name of the devil, in which capacity it appears in the *Divina Commedia* under the form *Alichino*, and was later probably transformed into the *Arlecchino* of the *Commedia dell'Arte* and the *Arlequin* of the seventeenth and eighteenth centuries. The black mask, originally surmounted by a horn or horn-like excrescence, worn by the harlequin, seems to point back to his diabolical origin (see *Romania*, No. 85, pp. 138-140).

PAGET TOYNBEE.

#### THE RUSSIAN NAME FOR A BETROTHED WOMAN.

Taylorian Institution, Oxford: Sept. 29, 1894.

It occurs to me that it may be not without interest to put on record the name which the Russians give to a betrothed woman (*flancée* or *Verlobte*). Down to the seventeenth century Russian parents were accustomed to conclude marriage contracts between their sons and daughters, who had often never seen each other. Accordingly, the Russian word for a betrothed woman, *nevēsta*, meant in its origin not merely a virgin who has not known a man, but distinctly one who is unknown to her intended husband; it is derived from *ne vedat*, "not to know, to ignore." In a well-known Russian folk-song (Ralston's *Songs of the Russian*

People), a girl who is given in marriage by her parents against her own wish, laments:

"To him I gave my hand  
Whom I had never known;  
Alas! one stands aside  
Whom I had truly loved."

(cf. Alexander von Reinhold's *Russian Literature*, p. 28.)

H. KREBS.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 8, 8 p.m. Royal Academy: "The Head and Neck," by Prof. W. Anderson.  
THURSDAY, Oct. 11, 8 p.m. Royal Academy: "The Trunk," by Prof. W. Anderson.

#### SCIENCE.

"DUBLIN UNIVERSITY PRESS SERIES." —  
*The Correspondence of M. Tullius Cicero.*  
Edited by R. Y. Tyrrell and L. C. Purser.  
Vol. IV. (Longmans.)

THE fourth volume of the edition of Cicero's Epistles, by Prof. Tyrrell and Dr. Purser, contains a larger number of letters than any previous volume, including Epp. ccc. d. xlv. in chronological order, and covering the years B.C. 49-46, with a few letters of B.C. 45, written before the death of Tullia. This is by no means the most interesting part of Cicero's life; and the letters, to Atticus especially, during B.C. 49 are rather wearisome in their long-drawn hesitancy between the two parties, neither of which he could heartily support. Nothing but a sympathetic understanding of Cicero's character and position can save a reader from the weariness and irritation which naturally arise as he follows the orator's shifting and irresolute purposes. But the editors have already shown that they are able to take, and to help others to take, this sympathetic interest, and so to lighten a task which must have been a heavy one. Students by this time know pretty well what to look for in a new instalment of this edition. They expect to find in the first place some most ingenious suggestions as to the restoration of a text, often almost hopelessly corrupted. Then they look for a number of spirited renderings of difficult passages, often requiring and showing a delicate sense of Latin idiom and of Ciceronian usage. And last, but hardly least, they anticipate some brilliant historical essays in which literary skill is combined with sobriety of judgment to a degree by no means common. In all these respects this volume will be found to fall in no way short of any of the preceding ones.

More than thirty original emendations find a place in the text, some of which approach a high degree of certainty. In Att. viii. 12A Dr. Reid's *nec alia* is more attractive than the editor's *talia*, though a little further from the tradition. Their reading in Att. viii. 6 seems quite certain, and the same may be said of not a few others (e.g., in cccvi., cccix., cccxiv., cccxxii., cccxv., cccclxxii., &c.). Some, of course, are more doubtful and may be regarded as desperate attempts to stop a gap. But it is no slight service to have given, even though at times by such means, a text which is intelligible throughout. The editors duly acknowledge the help

which they have derived from the admirable work of Lehmann and Mendelssohn.

With regard to the renderings, one or two alternative versions may be suggested. "Take care will it look respectable?" (ccc) is an idiom more in favour to the west than to the east of St. George's Channel. P. 31 for "their regular order" read "its." In cccxvi. *quoniam illius alterum consulatum a re p. no data quidem occasione reppulimus* may best be rendered "since we have not refused his application to stand for a second consulship, even when we had the chance of doing so." The translation given by the editors appears less natural in itself, and inconsistent with the facts: cf. cccxxvi. and cccxlii. 7. There seems something wrong in the note in cccxxvi. 2 *Parthicus casus*; the meaning must be "there will be a terrible war unless we are as unexpectedly lucky as Bibulus was." A better parallel than those quoted from Aristophanes on cccvi. would be Hor. Sat. i. 10, 36. On cccx. *ibis* should probably be *iturus sit*. On cccxii. is *recuso* more than "refuse to undergo"? The meaning suggested is a little forced. On cccxxii. 6 a distinction is drawn between what has come from nature and what is due to heredity, which it is not easy to follow. The phrase in cccxxv. 1 cries aloud for Prof. Nettleship's rendering of *invenit*, "entertained." The note on cccxlv. 2 is by no means clear. It was expected that Caesar would sail straight from Patrae to Sicily. But P. Sulla, who had been sent by Caesar to take over the legions in Sicily, was said have been stoned and driven away by them. If this is true, says Cicero, he must needs come here—i.e., to Brundisium: *ac mallem illum*, on which the editors remark, "I should prefer that he should go by sea from there," from Patrae to Sicily, even though this would bring him to Brundisium. But it is plain that he would come to Brundisium only if he did not mean to go to Sicily. In that case Cicero would be unable to avoid waiting for him at Brundisium. The text is hardly sound, for *illum* is only due to conjecture, and is by no means satisfactory; it is not the starting-point, but the point of arrival, which Cicero would have otherwise.

A very welcome addition in this volume, and one which we may hope will be made in new editions of the preceding volumes, is the discussion of the order of the letters (pp. lxxv.-xcviii.). When editors have taken the trouble to determine for themselves the true chronological order, it is but fair that they should give their readers the reasons on which the determination rests. It would have been worth while revising from this point of view the traditional Latin summaries prefixed to each epistle. The editors are unquestionably right in the order in which they print the letters to and from Caecina (cccclxxxviii., dxxxii., dxxxiii.); but the summary to the first refers to the third as "superior epistles," and the summary to the second refers to an *alter liber*, of which nothing has as yet been heard. So in ccc. "*adiungit exemplum*" refers to a letter printed six pages back. There are more trivial misprints than one expects in the beautiful work of the Dublin University Press.

The editors have now accomplished about two-thirds of their great task without any sign of flagging, or failure in care or fertile ingenuity. It is earnestly to be hoped that they will be able to finish what will be a great honour to British scholarship, as well as an inestimable boon to all students of Cicero.

A. S. WILKINS.

#### PHILOLOGICAL BOOKS.

*The Runes, Whence came They?* By Prof. George Stephens. (Williams & Norgate.) The veteran runologist has here given a classified descriptive catalogue of the more important runic inscriptions which have been discovered up to the present time. His object, in which he is conspicuously successful, is to show, in opposition to Prof. Wimmer and his school, that the runic writing was the ancient heritage of the Scandinavian race, and that it could not have been transmitted to them by the Germans, who were unacquainted with it. Prof. Wimmer contends that the runes were evolved out of the Roman alphabet in Gaul or some other Roman province, in which case they could only have reached Norway, Sweden, and Denmark by way of Germany; and it is quite incredible that all evidence of any knowledge of the runic writing should have utterly disappeared from the lands where it must have been practised for a lengthy period, whereas in Scandinavia it held its own against the Roman alphabet for many centuries, not being disused for mortuary inscriptions till after the Reformation, while the earliest monuments date from the first centuries of our era. The upshot of Prof. Stephens's enumeration is that more than 10,000 runic inscriptions have been discovered in Scandinavia, Iceland, Greenland, and in those parts of the British Isles which were subject to Scandinavian influence, while in German lands and all the rest of Europe only nineteen objects inscribed with runes have been found. Not only the number but the nature of these inscriptions is significant. A considerable number of the Anglian and Scandinavian inscriptions are monumental records, on rocks, gravestones, walls, doorposts, or on bulky objects such as fonts or crosses, which from the nature of the case must have been engraved on the spot; whereas the nineteen inscribed objects, found in Germany, Pomerania, Russia and elsewhere, are finger rings, brooches, or spearheads with runic inscriptions of ownership, merely the personal adornments or effects of some travelling warrior or merchant. Not less curious is the distribution of the runic inscriptions in Great Britain. None have been found in the Saxon counties. They are confined to those shires which were conquered or colonised by the Angles, Danes, or Norwegians: that is, practically the Danelagh and the shires north of the Trent. We find them in Yorkshire, Durham, Northumberland, Cumberland, and Lancashire, in the Shetlands, the Orkneys, the Isle of Man, and the Danish counties of Lincoln and Derby; the curious exceptions to the rule being East Kent and the Isle of Wight, which were colonised not by Saxons but by Jutes. It seems plain that, while the runic writing was known to the Danes, Norwegians, Jutes and Angles, who came to England from those regions where runic inscriptions are found, there is no evidence that it was known to the Saxons, or to any German people except the Goths. The earliest German gravestones are in the Latin alphabet; and Prof. Stephens is justified in asking Prof. Wimmer to explain how, if the runes were evolved or transmitted by the Germans, all records of such an important acquirement as the art of writing should have so



utterly disappeared from Germany, while in Scandinavia the runes held their own against the Latin alphabet for so many centuries. Prof. Stephens contends that the only reasonable solution of the difficulty is that propounded by Dr. Isaac Taylor: that the runes were evolved from an early form of the Greek alphabet, obtained from traders who penetrated to the North from the Greek colonies on the Euxine.

*Altitalische Forschungen* von Dr. Carl Pauli. Zweiter Band, 2. Abteilung. (Leipzig: J. A. Barth). This is the latest contribution to the literature of the famous pre-Hellenic inscription of Lemnos. The first section of this second volume, published in 1886 and noticed in the ACADEMY at the time by Prof. Sayce, contained Dr. Pauli's preliminary studies, in which he endeavoured to maintain the close affinity of the language of this "Pelagic" inscription with Etruscan, and to interpret it, from this point of view, as a funeral epitaph, belonging to the seventh century before Christ. Now after a long delay, caused mainly by his labours on the *Corpus Inscriptionum Etruscarum*, Dr. Pauli returns to the subject, replies to the objections of critics, develops and on some points modifies his former views, and supports them with a greater wealth of arguments. This theory was met with warm approval by some scholars, with not less emphatic rejection by others. Now he claims to have established his main points incontrovertibly, while leaving numerous points of detail to be worked out by younger scholars, to whom he charitably indicates the abundant material which it furnishes for the doctoral dissertation for which it is not easy to find fresh themes. Four rival interpretations, by Bugge, Deecke, Apostolides, and Moratti, are rejected as "equally valuable, i.e., equally worthless." Against Bugge he brings the charge of rapid and repeated changes of opinion, and a capricious selection of the language by which Etruscan is to be explained—now Armenian, previously the Italian dialects, before that Greek. Hence the method is purely subjective and unscientific. Deecke he treats as prejudiced against any interpretation which does not support his favourite theory of the Indo-Germanic connexion of Etruscan. Against Apostolides he establishes the fact that the Phrygian inscriptions furnish no points whatever of grammatical contact with that of Lemnos. Moratti's theories as to the origin of the "linguaggi asiatici" in Armenian, and their gradual extension in Europe, are rejected as entirely chimerical. Naturally Dr. Pauli has made much use of the Etruscan forms given in the famous "Mumienbinde" of Agram. His work is distinguished by admirable method and sobriety, and he recognises how much yet remains to be done. But he has indisputably strengthened by this fuller discussion a case which was already recognised to be very strong. It is to be regretted that the clearness and sound system of his method of argument have not extended to his arrangement. The study of a treatise of 260 pages is not facilitated by the entire absence of any subdivision into chapters or sections, and also of a table of contents, while the index is extremely meagre.

#### OBITUARY.

WILLIAM TOPLEY, F.R.S.

GEOLOGISTS, not only in this country, but on the Continent and in America, will hear with much surprise and equal regret of the death, at the comparatively early age of fifty-three, of Mr. William Topley, F.R.S.

For more than thirty years Mr. Topley had been attached to the Geological Survey, and was one of its most active and popular

officers. His field work had lain mostly in the Wealden area and in the Northumberland coal-field, but for several years past he had settled in London and was practically editor of the Survey publications. His monograph on the Weald is a standard work, and he was also a recognised authority on geological questions relating to water and to petroleum.

Mr. Topley succumbed to an attack of gastritis, contracted (it is believed) during a brief sojourn, a few weeks ago, in Algiers.

#### CORRESPONDENCE.

PROF. JENSEN ON THE HITTITE INSCRIPTIONS.

London: Sept. 15, 1894.

I have just been studying the latest attempt to decipher the Hittite inscriptions, that made by Prof. Jensen in the last number of the *Zeitschrift der Deutschen morgenländischen Gesellschaft* (xlviii. 2). Unfortunately, I cannot say that it is more successful than those that have preceded it. It is, however, a little difficult to discuss it, as in a note prefixed to his paper the author says that, since his MS. went to press, he has made so many additional discoveries as to render necessary the correction of whole paragraphs in it. But as I shall not be in England when the next part of the paper appears, I must assume that the basis of the decipherment will remain unchanged.

Like most of his predecessors, Prof. Jensen has trusted too much to the published texts. Only those who (like Mr. Rylands and myself) have had to do with the publication of most of them can have any idea how uncertain is a large part of the published characters. Where the characters are in relief, and we do not know how they are to be read, any obliteration of them makes it quite impossible to determine their forms with certainty. The improved squeezes of the Hamath inscriptions which have recently arrived from Constantinople have shown how very faulty were our previous copies of these texts.

In his discussion of the name which we ought to apply to the inscriptions, Prof. Jensen has forgotten that anthropologists consider the question to be settled by the casts of Hittite profiles made by Prof. Petrie for the British Association from the Egyptian monuments. The profiles are peculiar, unlike those of any other people represented by the Egyptian artists, but they are identical with the profiles which occur among the Hittite hieroglyphs.

As for the chronology of the texts, most of the points brought forward by Prof. Jensen in support of his results are inconclusive. He has not taken into consideration the possibility of local differences in art or in the individual artist, and he is mistaken in supposing that characters in relief are a mark of antiquity in the Egyptian monuments. In fact, a study of Egyptian art would have taught him that, unless we had been able to decipher the inscriptions engraved upon them, the art of the Egyptian monuments would have afforded us a very insecure basis for their chronological arrangement. But Prof. Jensen's strong point is philology, not archaeology.

He agrees with me in the age which I should assign to "the boss of Tarkondemos." But Prof. Hilprecht, our best authority at present on cuneiform palaeography, tells me that the cuneiform inscription upon it must be of the age of the Tel el-Amarna Tablets, instead of that of Sargon; and he would read the last two characters of the inscription—which, by the way, has suffered grievous things at the hands of Prof. Jensen—*Me-tan*, that is to say, Mitanni.

Prof. Jensen's system of decipherment mainly rests upon two assumptions: (1) that the double obelisk, in which everyone has hitherto seen the ideograph of "country," is a

mere unmeaning duplicate of the single obelisk, the ideograph of "king," which immediately precedes it; and (2) that the second word in the royal inscriptions which precedes the ideograph of "king" is not the name of the king but of the kingdom over which he ruled. The first assumption is against the evidence of the "boss," which, after all, is the only solid fact the decipherer at present possesses, and it is also against common sense. The second assumption is most improbable: can remember no other case in the ancient East in which a king prefers to give his territorial titles before giving his own name.

Moreover, the territorial names with which Prof. Jensen has identified certain groups of characters are all doubtful. We are not absolutely certain that Jerabis represents the site of Carchemish; if it is really called Jerabis, it is more likely to have been Europus. The Hamath king was, I believe, a conqueror, so that there is no reason for supposing that the name of Hamath will occur in the Hamathite texts, and that Mer'ash is the ancient Marqasi is merely a probable conjecture. There is one place, however, the ancient name of which we know. That is Malatiyeh; and a monument, which Prof. Jensen has not seen, has recently been found in the old mound there, with a Hittite text running along over a representation of a lion hunt in the Assyrian style. The inscription is well preserved and complete; but none of Prof. Jensen's values will enable us to find the name of Milid or Malatiyeh in it. On the contrary, a name identical with the second word in the inscription of Mer'ash occurs in it, in a position which I think even Prof. Jensen will admit must indicate a proper, and not a local, name.

I must pass over the improbabilities of a system of decipherment which finds no proper names, but only territorial ones, on the clay Hittite seals discovered at Kouyunjik, in spite of the fact that the Assyrian, Egyptian, and Phoenician seals discovered along with them contain proper names and not territorial ones. Nor need I say anything about the ideograph in which I see the determinative of a deity, while Prof. Jensen believes it to denote a place, although Prof. Ramsay has stated that no one who has seen the monument of Fraktin can reasonably doubt that I am right. Nevertheless, it is upon the assumption that the sign in question represents a place that a good deal of Prof. Jensen's system is built. But I cannot omit to note the improbability that one of the most commonly-used characters should have the consonantal value of *s*. If there are symbols denoting vowels, and Prof. Jensen agrees with me in thinking there are, the doctrine of chances would oblige us to assign to it a vocalic sound.

The fact is that the insufficiency of our materials, and the uncertainty of the reading of much that we possess, make the phonetic decipherment of the Hittite texts impossible. A graphic decipherment of them is another affair; and, thanks to the use of ideographs, I believe I can tell what the general meaning of the inscriptions must be. But I have long been convinced that we shall never be able to read them until a bilingual text of some length is discovered. That so keen-sighted and well-equipped a philologist as Prof. Jensen should have failed, is but a further proof of the hopelessness of the task. I have tried every combination, possible or impossible, that I could think of; but all in vain. Some of the combinations have given names like Lubarna and Urkhamme, which we actually find in the Assyrian records; but they all rest upon unproved and unprovable assumptions, and sooner or later some new text turns up which shows that they cannot be right. I do not mean to say that Prof. Jensen's paper has

been written in vain; he has in it advanced the study of the texts by putting old facts in a new light, and establishing new ones. And I believe that he must be correct in the arrangement which he proposes for the Hittite characters on the boss of Tarkondemos. It suggests the question whether the little line, which we have hitherto supposed to be a word-divider, does not really denote that the word which it follows or precedes is a proper name.

A. H. SAYCE.

#### SCIENCE NOTES.

THE annual Harveian Oration will be delivered by Dr. T. Lander Brunton at the Royal College of Physicians on Thursday, October 18, at four p.m.

THE meetings of the Physical Society will henceforth be held in the rooms of the Chemical Society, at Burlington House, on the same days and hour as heretofore. The council have also decided to attempt the printing of a series of abstracts of papers on physics appearing in foreign magazines, to be published monthly (beginning next January), as a supplement to the *Proceedings* of the Society.

THE trustees of the late Richard Berridge have now transferred to the British Institute of Preventive Medicine the residue of his legacy of £20,000, for the purpose of building and endowing a laboratory for the chemical and bacteriological examination of water-supply and the investigation of processes of sewage purification. The permanent laboratory is now in course of erection on the site secured by the Institute at Chelsea; but, pending its completion, a temporary laboratory has been fitted up, in order that work may be commenced at once. Mr. Joseph Lunt, formerly assistant to Sir Henry Roscoe, has been appointed to carry on this work under the director's supervision. The Institute is now prepared to undertake the chemical and bacteriological examination of any samples of water that may be submitted. In addition to this, the Institute will give expert assistance in the bacteriological or pathological diagnosis of any pathological material. The demand for this kind of work has so greatly increased that, though Dr. Ruffer will still retain charge of this department, a specially trained bacteriologist has been appointed to work under his direction. Particulars may be obtained at the temporary offices of the Institute, 101, Great Russell-street, W.C.

A CLINICAL Research Association has been formed, under the patronage of Sir James Paget, Dr. Wilks, Mr. Jonathan Hutchinson, Sir W. H. Broadbent, Sir George Humphrey, Dr. Clifford Albutt, and others, with the object of assisting medical practitioners in the investigation and treatment of disease, by furnishing trustworthy reports upon excretions, tumours, and other morbid products. A laboratory has been fitted up, which will be under the direction of Dr. J. Galloway and Messrs. J. H. Targett and F. G. Hopkins. Further particulars can be obtained from the secretary of the association, at 5, Denman-street, S.E.

#### PHILOLOGY NOTES.

THE first volume of Father C. A. de Cara's important work on the Hittites and Pelasgians is now passing through the press. It is expected to appear before the end of this month.

PROF. H. ANTHONY SALMONÉ has nearly completed a translation into classical Arabic of two of Swedenborg's works, *Heaven and Hell* and *The Doctrine of Charity*, which he undertook last autumn at the request of the Swedenborg Society. The volume is now being

printed by Messrs. Sarruf, Nimr, & Makarius, of Cairo, and is expected to be published, in England, Egypt, and India, before the end of the year.

MESSRS. LUZAC & Co., Oriental publishers, announce the following: *Jinālakāra* or the Embellishments of Buddha by Buddhārakkhita, edited by J. Gray; *Chrestomathia Baidawiana*, the commentary of El-Baidāwī on Sura III., translated and explained for the use of students of Arabic, by Prof. D. S. Margoliouth; *Western Asia according to the most recent Discoveries*, Rectorial address by Prof. C. P. Tiele, translated by Elisabeth J. Taylor; *The Origin of the Canon of the Old Testament*, an historico-critical enquiry by Prof. G. Wildeboer, translated by B. W. Bacon, and edited, with preface, by Prof. George F. Moore.

#### FINE ART.

*A History of Architecture.* By James Fergusson. Third Edition. By R. Phené Spiers. Vols. I. and II. (John Murray.)

THE work of the late Mr. Fergusson, extending as it does from the earliest times to the present day, and literally surveying mankind from China to Peru, is indeed monumental. It has been accepted by most Englishmen, as M. Viollet-le-Duc's enterprise has been accepted by most Frenchmen, as the Bible of Architecture; and this acceptance is nearly, if not quite, as unqualified as that which the Scripture Canon obtains from the new criticism. The Architectural Bible has also its Apocrypha, in the shape of that famous volume on *Rude Stone Monuments*, which identifies Stonehenge with the work of the Romanised provincial Ambrosius Aurelianus.

The first two volumes of the history now issued in a third edition contain, for the most part, less controversial matter. Part I. deals with the ancient architecture of Egypt, Assyria, Greece, Etruria, Rome, and Persia. Part II. is devoted to Christian architecture, including that of the Byzantine style, of the mediæval Italian styles, and those of the Low Countries, Germany, Scandinavia, Great Britain, and the Iberian Peninsula. A third part contains an account of Saracenic architecture in what are, or once were, Christian countries, such as Syria and Egypt, Spain and Turkey, and also in Persia and Turkestan. Central America and Peru fill out this portion of the work, which otherwise remains in the same pinched condition in which the author left it when he removed the Indian and Oriental chapters to a separate volume. The work of the editor has been done not only with marked ability, but in an admirably considerate spirit, alterations being only admitted in the limited number of instances where the incorrectness of the old statement of facts or the untenability of the old theories has been conclusively proved. The additions have been governed by a similar rule, and confined to cases where new facts have been but now brought to light. Where the opinions expressed in the history are still *sub judice* new adverse arguments are set forth in footnotes, the ingenious and suggestive arguments of Mr. Ferguson being left intact. In short, while the work has been

skilfully brought up to date, the design of its original architect has been scrupulously respected. The fewness of the alterations is indeed a marvellous tribute to his accuracy and clear-sightedness; and it is not too much to say that, though in matter of theory room for divergent opinion remains, in matters of fact he is almost invariably trustworthy. As regards Egypt, the most important changes consist in the correction of the account of the Pyramids in accordance with the results of Prof. Flinders Petrie's explorations, and the correction of the Lepsius view of the Labyrinth—this was, of course, inevitable, as the English explorer demonstrated that what the Prussian expedition mistook for original walls and chambers are only the houses and tombs of the village built on the site of and out of the débris of the destroyed labyrinth. In the Byzantine and Byzantine-Romanesque chapters considerable emendations, particularly in the sequence of presentation, have been necessary to give a consecutive character to the history of early Christian architecture in Italy. The Mosque of Omar in Jerusalem has been transferred to its true builder, Abd-el-Melik, and the plan and elevation of the great Mosque of Kerouan is shown for the first time. This is a most noteworthy addition, for now, to use the editor's phrase, we can trace the parentage of the Mosque of Cordova, and similar Spanish structures, which seemed, when this work was first written, to be cut off from all connexion with the East and to stand utterly alone.

Oddly enough, while in all other respects Mr. Fergusson's reputation as a teacher has been steadily growing with all classes of his countrymen, his practical influence as an architect seems to have diminished in like ratio. Twenty-nine years ago he wrote:

"I may be deceiving myself, but I cannot help fancying that I perceive signs of a reaction. Some men are becoming aware of the fact that 'archæology is not architecture,' and would willingly see something done more reasonable than an attempt to reproduce the Middle Ages. The misfortune is, that their enlightenment is more apt to lead to despondency than to hope. 'If,' they ask, 'we cannot find what we are looking for in our own national style, where are we to look for it?' The obvious answer, that it is to be found in the exercise of common sense, where all the rest of the world have found it, seems to them beside the mark. Architecture with most people is a mystery—something different from all other arts; and they do not see that it is and must be subject to the same rules as they all are, and must be practised in the same manner, if it is to be successful.

"Whether the nation will or will not soon awaken to the importance of this prosaic anti-climax, one thing at least seems certain and most hopeful. Men are not satisfied with what is doing—a restless, inquiring spirit is abroad; and if people can only be induced to think seriously about it, I feel convinced that they will be as much astonished at their present admiration of gothic town-halls and Hyde Park Albert Memorials as we are now at the gothic fancies of Horace Walpole and the men of his day."

This passage was written in 1865. It is well worth reading in 1894.

REGINALD HUGHES.



## INDIAN JOTTINGS.

It is proposed to hold next year at Earl's Court an exhibition of the artistic and industrial products of India, under the direction of Mr. C. Purdon Clarke. A prominent feature will be a number of houses and shops, fitted up to represent typical streets of Lahore, Shikarpur, and Ahmadabad, in which skilled native workmen will show the processes of their several crafts.

In a recent number of the *Journal* of the Asiatic Society of Bengal, Mr. C. J. Rodgers, honorary numismatist to the government of India, makes a powerful appeal for an annual grant for the purchase of rare coins which are continually coming into the market. Quite apart from the collections that are dispersed from time to time, he states his conviction that, were the bazaars of all the towns of Northern India to be carefully examined, a vast number of coins hitherto unknown might be obtained. For himself, he never pays a visit to any town without finding some novelties. He gives a list of several collections that have lately been sold, of which not a single coin has been acquired for any Indian museum. Two of these collections, it appears, have gone to the United States. There is now for sale the cabinet of General Gossett, which contains many rare coins and some that are unique. Mr. Rodgers has disposed of his own collection to the Lahore Museum, of which he is now engaged in compiling the catalogue.

In both the last parts of *Epigraphia Indica* (Kegan Paul & Co.), the most important articles are those contributed by Prof. G. Bühler of Vienna. Part xiv. contains two papers from him—on the archaic Jaina sculptures found by Dr. Führer about four years ago, in the course of his excavations at Mathura; and on the inscriptions on the Buddhist relics discovered by Mr. Rea in the Bhattiprolu Stupa, in Southern India. With regard to the latter, Prof. Bühler has already expressed a preliminary verdict in the *ACADEMY* of May 28, 1892. He now supports his opinion with the help of facsimile plates and a table of the alphabet used. The characters resemble those of Asoka's inscriptions, though showing a few peculiarities met with nowhere else. Unfortunately they contain no historical statements attesting their date, though on palaeographical grounds, they may be assigned to the end of the third century B.C. From their divergence from the Asoka alphabet, Prof. Bühler draws an argument for his view that the art of writing must have already been practised in India for several centuries. In the other paper, Prof. Bühler deals with an almost entirely new subject, the characteristics of Jaina art at a period which can be dated from inscriptions to before the Christian era. His conclusion is that the ancient art of the Jainas did not differ materially from that of the Buddhists, the explanation being that both alike were derived from the common sources of national art, which is to be found likewise in the oldest Brahmanical remains. He believes that the characteristic emblems of Buddhism—the wheel of the law, the stupa, and the sacred tree—were really heirlooms handed down from remote times before the beginning of the historical period of India. In part xv., Prof. Bühler deals with the large collection of new votive inscriptions found at Sanchi by Dr. Führer in the course of his tour last year through Central India. The fragment of the Asoka inscription recovered at the same time is not of great importance. The votive inscriptions, to the total number of nearly 500, mostly dating from the third century B.C., are interesting for the names of persons and places they contain, as well as on palaeographical grounds. Of later date is an inscription in Indo-Scythic

characters beneath a statue of Buddha, containing the name of an unknown king, Shahi Vasushka, who is perhaps to be identified with Vasudeva of the coins. There are also inscriptions in ordinary Nagari, which prove that Buddhist pilgrims continued to visit Sanchi as late as the ninth or tenth century. Finally, we must mention what we believe to be the first contribution to *Epigraphia Indica* from an Englishman. This is an account, by Prof. Arthur Venis, of some copper-plate inscriptions which were found recently in the neighbourhood of Benares. One set of them, held together by a sort of hook, record the grant of villages in far-off Kamrup by a certain Vaidyadeva, who describes himself as hereditary minister of one of the Pala kings. We are thus furnished with the names of three new members of that dynasty, who apparently reigned in Bengal during the twelfth century, contemporaneously with the Senas. Two others of the copper-plates, which are dated in 1105 and 1139 A.D., both record grants made by Govindrachandra, of Kanauj.

THE *Indian Antiquary* (Kegan Paul & Co.) has recently contained several articles of permanent value. In the April number Mr. F. J. Fleet reprints from an old Marathi magazine a table of intercalary and expunged months for the expired Saka years 1 to 2105. In the May number Prof. Kielhorn gives the first instalment of dates of the Saka era, which he has collected from inscriptions, numbering about 370 in all. Of these, he tells us

"About 100 dates contain no details for calculation or verification, and in rather more than 30 others the wording of some of the details is doubtful. Of the rest, the calculation of about 140 dates has yielded results which theoretically satisfy the requirements of the cases; while that of about 70 has proved unsatisfactory, and in the case of about 20 dates my examination has shown either how a particular term of the original date ought to be understood, or, in what manner the wording of the date should be amended."

In the present instalment Prof. Kielhorn gives an annotated list of 122 regular dates, including a few that have been already examined by Mr. Fleet. In the same number, Prof. Kielhorn also supplies some dates of the Burmese common era, from an inscription edited by Mr. Taw Sein Ko, but asks for further information about the modern Burmese calendar. In the June number, Prof. G. Bühler begins a long article, entitled "The Roots of the Dhatupatha not found in Literature," in which he argues against the views of the late Prof. Whitney (and his pupil, Prof. Edgren)—that the vast number of false roots in the Dhatupatha "casts a shade of unreality over the whole subject of voice-conjugation," as taught by the native grammarians. In particular, he points out how the Pali Jatakas have preserved representatives of verbs of which there is no trace in the explored works of Sanskrit literature. The same number contains a translation of Prof. Jacobi's paper on "The Date of the Rig Veda," in which, arguing from astronomical data, he assigns the period of Vedic civilisation to between 4500 and 2500 B.C. It will be remembered that a native scholar, Prof. Bal Gangadhar Tilak, has independently arrived at an almost identical conclusion. The July number opens with an account of several modern Jain works, by the late Johannes Klatt, of the Royal Library at Berlin. He mentions an inscribed statue of Parsvanatha, now in the Ethnographical Museum at Munich. Mr. Bernard Houghton praises the chapter on languages in the Burma Census Report, but criticises the theory there put forward of the primitive character of "tones."

At a recent meeting of the Asiatic Society of Bengal, Mr. Umes Chandra Batavyal read a

paper upon a copper-plate inscription of the Pala dynasty of Bengal, which was found last year near the ancient city of Gaur. It is dated in the fourth year of Dharma Pala, the second of the dynasty, whose reign may be placed about 830 A.D. Hitherto, this king has been represented by a single epigraph at Bodhi Gaya, which gives little information. But the chief interest of the new copper-plate is that it contains a grant to one Bhattanarayana, the name of one of the five Brahmins brought into Bengal by King Adisura. If the two persons are identical, it would follow that Adisura preceded, instead of following, the Pala dynasty. Mr. Batavyal points out that the traditional genealogy of the Brahman families who claim descent from Bhattanarayana is consistent with this identification.

NUMBER 1, Part I. of the *Journal* of the Asiatic Society of Bengal for 1894 (London: Kegan Paul & Co.) contains several interesting articles. The Rev. H. B. Hyde describes a Chinese inscribed slab now lying in a Calcutta churchyard, which had originally been the foundation-stone of a fort erected by the Manchu Tartars on the island of Chusan (circa 1642), while they were subduing the Chinese of Ningpo. It is supposed that the stone must have been brought to Calcutta by the British troops who occupied the island of Chusan from 1840 to 1846. The Rev. F. B. Shawe, Moravian missionary at Ladak, argues, as against Babu Sarat Chandra Das, that Tibetan orthography, despite its extreme divergence from the present pronunciation, represents fairly correctly the pronunciation of the seventh century, when the alphabet was first introduced into Tibet. Babu Sarat Chandra Das himself writes about a MS. of the Kamma-vaca, known as the Buddhist Golden Book, which Sir Charles Elliott had obtained from Chittagong. It is written on thick gilt lacquer leaves in what is called by the Burmese the "tamarind seed" character. This resembles square Pali, but differs from it much as Devanagari differs from Bengali. From a comparative table of the several alphabets Babu Sarat Chandra Das infers that, while later than the Asoka characters, it is older than the square Pali in which the earliest Buddhist books are generally supposed to have been written. Mr. G. A. Grierson describes and figures a stone image of Buddha, which he found some years ago among a mass of ruins on a hill near Rajgir, spoken of by the Chinese pilgrims.

WE quote the following from the annual report of Mr. Edgar Thurston, superintendent of the Madras Government Museum:

"The following articles from the Buddhist remains at Arugolu, in the Godavari District, were received from Mr. A. Rea, of the Archaeological Survey: (1) A small crystal relic casket, found inside the cavity of a rough laterite boulder casket; (2) a pierced glass (?) cylinder, with groove on rim, from the centre of a stupa in the viihara; (3) a small disc of earthenware; (4) a brass finger-ring.

"Four sculptured slabs from the Buddhist Stupa of Amaravati were received through the Collector of the Kistna District. These, together with a large number of Amaravati marbles in a good state of preservation, which have been provisionally arranged in the Museum grounds, remain to be set up in the archaeology gallery, wherein a large number of these marbles are already exhibited.

"To the Rev. J. E. Tracy, the Museum was indebted for a donation of earthenware cups, from Cromlechs, near Kovilpatti, in the Madura District.

"A selection of arms from the old Tanjore armoury was added to the collection already exhibited on the staircase leading to the art gallery. It is much to be regretted that the Museum possesses no suitable space in which this beautiful collection of arms can be displayed in its entirety.

"No important find of coins in Southern India during the year has to be recorded.

"The Museum collection of coins of the East India Company was enriched by the purchase of a small collection, which includes a dollar counter-struck with the die of a double Arcot rupee; leaden double pice, Bombay; copper pice; leaden two cash and silver fanam of Charles II.; and silver three fanam and double fanam of George I."

#### NOTES ON ART AND ARCHAEOLOGY.

THE annual loan exhibition at the New Gallery this winter will be devoted to the art of Venice and the territories of the Republic, from the origin of the characteristic Venetian style down to the close of the eighteenth century. Besides pictures and drawings, it is intended to include sculpture, engraving, goldsmith's work, pottery, glass, metal work, arms, armour, furniture, wood-carving, embroidery, lace, and articles of costume. An influential committee has been formed, under the presidency of the Duke of Westminster.

THE Burlington Fine Arts Club proposes to hold an exhibition of Egyptian art and antiquities in the spring of next year. Contributions have already been promised from well-known collectors; but there must be many persons possessing collections or single objects of interest from whom the committee would still be glad to hear.

AN Exhibition of Artistic Posters will be opened on October 23, at the Royal Aquarium, under the direction of an honorary committee. Examples of the following English artists will be exhibited: H. Herkomer, Walter Crane, Dudley Hardy, Aubrey Beardsley, "Pal," Cleaver, Griffenhagen, Steer, the Brothers Beggarstaff, Halls, Brangwyn, Mortimer Menpes, and Furness; while the French school will be represented by Cheret, Grasset, Lautrec, Steinlen, Willette, Grevin, Forain, Boutet de Monvel, Guillaume, Metivet, Van Beers, and Bonnard. An illustrated catalogue in colours is in preparation, edited by Mr. Edward Bella.

MR. CHARLES J. CLARK has in the press a work on *The Sculptures in the Lady Chapel at Ely*, by Mr. M. R. James, keeper of the Fitzwilliam Museum at Cambridge, with a chapter on the heraldry of the chapel by the Bishop of Ely. It will be illustrated with sixty colotype plates.

MR. ELLIOT STOCK will publish immediately a revised edition of *Coins and Medals: their Place in History and Art*, by the staff of the British Museum Medal Room, edited by Mr. Stanley Lane-Poole.

THE "Art Annual," or, extra Christmas number of the *Art Journal*, will deal with the life and work of Sir Edward Burne-Jones. The letterpress is written by Julia Cartwright (Mrs. Henry Ady), and the illustrations will number fifty-four in all, including full-page plates of the following pictures: "The Golden Stairs," "Chant d'Amour," "The Mirror of Venus," and "The Star of Bethlehem."

THE following awards have been made at the Antwerp Exhibition: diplomas and medals of honour, to Sir J. E. Millais and Mr. Alma Tadema; first-class medals, to Sir E. Burne-Jones, Mr. H. B. Davis, and Mr. Henry Moore.

MR. W. G. BLACK, secretary of the Glasgow Archaeological Society, has issued a circular appealing for funds, in order to provide a suitable building for the reception of the unique series of early Christian monuments in the churchyard at Govan. These include at least forty slabs, ornamented with interlaced work of pre-Norman date, most of which now serve the purpose of modern gravestones.

AT the meeting of the Royal Society of Antiquaries of Ireland, to be held in Dublin on Tuesday next, the two following papers (among others) will be read: "The Gortatles Ogham Stone, co. Kerry," by the Bishop of Limerick; and "Oghams found in the County Kilkenny," by the Rev. Edmond Barry.

THE September number of the *Illustrated Archaeologist* (Charles J. Clark) contains some interesting articles. We have a full account of the recent find of silver coins at Bangor. Eight of the coins are Anglo-Saxon, and five are Eastern; but they are all of the same period, between 901 and 925. One of the pieces has a design impressed upon it by means of different kinds of punches; and another has marks showing that it has been purposely cut off a bar of silver. These features are all characteristic of numerous similar finds that have been made in Scandinavia, and also in those parts of Great Britain where Scandinavian influence was strongest. Mr. Arthur G. Langdon reports the discovery of a second Ogham inscribed stone at Lewannick in Cornwall. The stone, which is built into the north porch of the church, contains also an inscription in debased Latin capitals: IACIT VLCAINI. The Oghams cannot be read properly until the stone is removed from the wall. Mr. Harold Hughes gives illustrations of an old mazer bowl at Clynnog Fawr, dating from the end of the fifteenth century, which is now used for collecting the offertory. The editor (Mr. J. Romilly Allen) describes a fire-drill still used in the mountains of Neuchâtel, and traces its connexion with the wide distribution of the superstitious rites of "need-fire." There is also a popular article on Sussex iron, illustrated with ornamental fire-backs, andirons, tongs, candlesticks, &c., of local manufacture. The "Notes in the Sale-room" are very useful.

#### MUSIC.

##### THE BIRMINGHAM FESTIVAL.

Birmingham: Oct. 3, 1894.

THE programme of the week's music contains enough good things to satisfy the most enthusiastic amateur. There is an excellent orchestra, with Messrs. Burnett and Schiever as principal first violins; a choir which has already given proofs of its capabilities, and of Mr. Stockley's excellent services as chorus-master; an able organist, Mr. Perkins; and a conductor, Dr. Hans Richter, in whom everyone has confidence. With regard to the selection of important works there is no cause whatever for complaint; and the programmes of the miscellaneous concerts contain nothing but high-class music.

The festival opened yesterday morning with Mendelssohn's "Elijah," in which the principal vocalists were Mme. Albani and Messrs. Edward Lloyd and Andrew Black. The performance, which was good, was well attended, and duly appreciated. At most festivals the "Elijah" is a special attraction, and nowhere more so than in Birmingham, the city where it was originally produced nearly half a century ago. In the evening the concert commenced with the "Te Deum" of Berlioz. This extraordinary work was brought out at St. Eustache, Paris, in 1855, under the direction of the composer. Mr. Manns gave it at the Crystal Palace in 1885. As music it may not be all inspired, but it is extremely interesting: the orchestration alone attracts and sustains the attention. Of the sixth and concluding number of the work Berlioz says in his *Mémoires*:—"Le finale (Judex crederis) est sans aucun doute ce que j'ai produit de plus grandiose." A composer is not always the best judge of his own works, but in this instance we

believe Berlioz was perfectly right. Schumann, although he could not approve of everything the French composer wrote in his *Symphonie Fantastique*, recognised his genius; and in the finale of this "Te Deum" Berlioz rose to a height of which, perhaps, Schumann scarcely deemed him capable.

Part 2 included Brahms's Symphony No. 2, magnificently played; Dr. Mackenzie's humorous and clever "Nautical Overture," given with great spirit under its composer's direction, and received with enthusiasm; and Liszt's Rhapsodie No. 4. Mr. and Mrs. Henschel sang the "Monologue and Duet" from "Die Meistersinger" with marked success.

This morning Dr. Parry's "King Saul" was performed. It is difficult enough to write a successful opera, but to win the ear of the public with an oratorio is still more difficult. Our three Doctors of Music—Mackenzie, Stanford, and Parry—have bravely devoted themselves to this branch of composition; yet it cannot honestly be said that any one of their works has become truly popular. The exciting music-dramas of Wagner, and the short, sensational operas of the new Italian school, have affected public taste; the oratorio, with its sober solos and reflective choruses, in comparison appears formal, not to say dull. In the absence of stage scenery and stage action, elaborate choral writing formed a prominent and appropriate feature of the Handel, and, indeed, of the Mendelssohn, oratorio; and Dr. Parry, though seeking to shape his work more in conformity with the spirit of the age, has wisely worked on the same lines. Handel and Wagner have exerted a strong influence over Dr. Parry, and, though his music is not patchy, the two styles form at times rather singular contrasts. Admiration for Wagner so frequently implies antipathy to Mendelssohn that one is somewhat surprised to find passages, especially in the choruses, more or less inspired by the composer of "Elijah." Dr. Parry has a healthy, catholic taste: to show contempt for Mendelssohn, after the fashion of certain so-called advanced musicians, would probably be as distasteful to him as to indulge in that excessive praise which has brought about a reaction with regard to that composer's music. Handel wrote an oratorio named "Saul," but the poem deals chiefly with the king's jealousy of David: it opens, indeed, with a chorus of rejoicing at the overthrow of Goliath by the shepherd youth. Dr. Parry first shows us Saul as a brave and mighty monarch. He is anointed by Samuel, and the rebuke of that just, if not generous, judge after the defeat of the Amalekites strikes, as it were, the key-note to the tragedy, and gives special point, later on, to Saul's demand of the witch: "Bring up for me Samuel." Although, as stated, Dr. Parry, in his music, reflects at times the spirit of Handel, he has written a work that cannot, in any way, be called a copy of the earlier oratorio.

The first thing in examining modern music is, to see if it is based on the system of representative themes—one which has many advantages, yet also certain dangers. We are glad to find that Dr. Parry, with his great knowledge, skill, and experience, has ventured to put that system to a further test. It needs close study to discover the various uses and modifications of his themes; for the music has been thought out in a true Wagnerian sense, and they are not mere labels. The bitterest opponent of the system could not fail to recognize the genuineness and skill of the workmanship.

The oratorio opens with an instrumental introduction, which is little more than an exposition of the principal themes. It commences appropriately with one typical of Saul and closes with a brief phrase from the "Lamentation." The "Evil Spirit" motive is highly



characteristic. We cannot now discuss each scene of the work, but must speak of the music generally, pointing out a few of the many features of interest.

In Saul's first solo, before he had greatness thrust upon him, in Michal's song of rejoicing after the death of Goliath, and, again, in the love duet between Michal and David, there is a certain Volkslied and at times pastoral character, both in the melody and in the accompaniment. All this is quite appropriate, and, moreover, forms a welcome contrast to the elaborate choruses and to the gloomy "Evil Spirit" and "Endor" music. In the choruses the composer puts forth his full contrapuntal strength. Now, as in the "Lift up your voices, ye children of Israel," there are strains which have something of the diatonic simplicity and directness of Handel; now, as in "The Lord go with thee," we are reminded of Mendelssohn's flowing manner; but, for the most part, the composer writes in a style which may be fairly called his own. In his mastery of counterpoint, both single and double, he shows himself a worthy disciple of Bach; but there is not a single bar which reminds one directly of the old master. Dr. Parry displays his mastery in that he makes science always a means, never an end. The three most striking choruses are the "Goliath," the closing one of the second act, and "Thy beloved is in the hand of the Lord," in the last act. The light, graceful chorus of "The Maidens at the Well," in the first act, deserves mention: it shows Dr. Parry in one of his most genial moods. In the suggestions of the "Evil Spirit" and the scene at Endor the composer seems to us to be highly original, and, especially in the "Endor" music, altogether at his strongest. We have so much to praise that, if only for the sake of contrast, we should like to name what, in our judgment, is the weakest portion of the oratorio; and that is the love duet between Michal and David. The picture of Saul—with his cruel wars, his jealousy of David, and his downward career ending in suicide—is a gloomy one, and the admiration and love of the king's daughter for the brave youth offers, apparently, refreshing contrast; yet, after all, Michal is not a personage calculated to arouse one's interest or sympathy.

The music of the "Evil Spirit" is very weird and original, but that of the "Endor" scene surpasses it in imaginative power and in tone colouring. It is rare for Dr. Parry to spin out his music; but, in the latter, all that follows after the ghost of Samuel warns the fate-pursued king that "to-morrow shalt thou and thy sons be with me in the grave" seems to us anti-climax. Instrumental music on Wagner lines might surely have formed the transition from these prophetic words to the closing lamentation.

It is a thankless task to tell a composer that his work wants cutting, and in most cases it is a useless one. Apart from the alteration just suggested—and unless something of the sort be done, the wonderful effect of the earlier part of this scene will be marred—the third Act especially will well bear shortening. We plead earnestly for the pruning-knife, and the best person to wield that weapon is the creator, not the critic. We have spoken in a somewhat dogmatic manner about the "Endor" scene, because we admire it greatly, and feel vexed at anything which may prove detrimental to it. We plead earnestly with Dr. Parry for some revision of his score, because the work is so strong, so interesting, that nothing should be left in it calculated to imperil its success. "King Saul" is a very long work, and any dull, or, rather, useless moments make it seem even longer than it is. We believe it could be made the most important oratorio ever produced from the pen of an English composer.

Dr. Parry, like Pilate, may refuse to alter what he has written; but if there be any truth in our remarks we fancy he has already perceived it. He was probably the most critical listener in the Town Hall this morning.

With regard to the performance a few words must suffice. The soloists were Miss Anna Williams (Michal), Miss Marie Brema (the Evil Spirit), Miss Hilda Wilson (the Witch), Mr. Henschel (Saul), and Mr. Andrew Black (Samuel). They all acquitted themselves well, but Miss Brema's fine declamatory rendering of her part deserves special mention. Mr. Henschel made the most of his important part. Chorus and orchestra put forth all their strength and secured a triumphant reception for the composer, who conducted his own work. The choir is of excellent quality: the basses are especially fine.

On Wednesday evening the concert commenced with a cantata, a posthumous work by Arthur Goring Thomas, entitled "The Swan and the Skylark." After the death of the composer in 1892 the vocal score was discovered among his papers, and search was made for a competent musician to provide the necessary orchestration. Surely no better man could have been found than Dr. C. Villiers Stanford, who, in addition to his wide experience, was a personal friend of the composer's, and was well acquainted with his method and style of work. The libretto is a somewhat strange compound. It opens with a prologue by Mr. Sturges (who wrote the poem for "Nadeshda," in which a "Grecian poet" regrets that he was "born too late"; Nymphs no longer sing; Phoebus' shell has disappeared: he finds himself, in fact, "in a sullen world of stock and stone." The composer has treated this in simple declamatory style. Then follow words by Mrs. Hemans, with lines intermixed from Keats and Shelley. The music is not strong, but displays much of that charm and refinement characteristic of the composer's music. And the plaintive words and plaintive strains have a strange pathos: the composer was writing his own death-chant. This cantata, if not Goring Thomas's best work, will serve to recall one who, during his short career, achieved much, but promised more. The choir, after their arduous morning's work, showed some signs of fatigue. The soloists were Mme. Albani, Miss Brema, and Messrs. Lloyd and Brereton; Mr. Lloyd's expressive singing deserves special mention. There were loud calls at the close for Dr. Stanford, who has scored the cantata with great ability, but in vain.

This work was followed by Sir Arthur Sullivan's "In Memoriam" Overture, magnificently rendered under Dr. Richter's direction. The concert concluded with a spirited performance of Mendelssohn's "Hymn of Praise," with Mme. Albani, Miss Brema, and Mr. Lloyd as soloists.

J. S. SHEDLOCK.

#### MUSIC NOTES.

M. CHARLES-BORDES, the well-known organist of St. Gervais, Paris, and an enthusiastic Bascoophile, has put out the first number of a publication, to contain *Cent Chansons Populaires Basques*, taken down on the spot by himself. M. Bordes notes the airs, gives a French translation with the Basque words, and traces the melodies to their earliest sources, often to Gregorian tones. The subscription to the whole is 5 francs.

The ninth season of the Sunday Popular Concerts at South Place, Finsbury, will begin on October 7, at 7 p.m. The programme includes Schubert's posthumous Quartet in D minor, and Haydn's Quartet in G (Op. 77, No. 1). Admission is entirely free.

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